

THE JERUSALEM POST MAGAZINE



Cease-fire in Vietnam

Friday, January 26, 1973

هكذا من الأصل



Israel's current military strength is the only thing which prevents neighbouring Arab states from heating up their borders with Israel, Rav-Aluf David Elazar told members of The Post's *editorial staff in an interview this week. He said that 1972, his first year as Chief of Staff, saw the greatest-ever increase in the strength of the Israel Defence Forces. Military correspondent HIRSH GOODMAN reports.*



Making Arab aggression expensive

THE Arab governments need not expect Israel to fight any future war according to their own "rules of the game."

This was Rav-Aluf David Elazar's main prognosis for 1973. The past year, he noted, had been marked by relative peace; it might well be followed by a year of diplomatic initiatives, punctuated by Egyptian attempts to back up their claims with renewed firing.

"Should the Egyptians try another war of attrition," the Chief of Staff observed, "the Israel Defence Forces would view it as their main challenge to achieve a speedy and decisive victory. This way, they would free the Government from any possible military pressures while it was engaged in political negotiations."

Rav-Aluf Elazar said he was convinced that the Egyptians would very much like to renew the hostilities in an attempt to improve their bargaining position should 1973 indeed see the resumption of diplomatic efforts to resolve the Middle East crisis. He was just as certain, however, that Egypt is totally incapable of achieving even the slightest measure of success in the field, "since we are in a position, as never before, to prevent this."

He was of the opinion that Egypt's leaders are fully aware of their inability to win an all-out confrontation. Therefore "they may attempt to renew the war of attrition as the second best alternative." While this would not provide Egypt with any military victory to speak of, it would at least result in the exchange of fire which they might regard as a necessary component in any diplomatic move.

Rav-Aluf Elazar had not the slightest doubt that the Egyptians would embark on this course if they could be sure that Israel would keep to the rules of the game — namely a war that would remain limited, with the I.D.F. retaliating "only as much as they would like us to retaliate, and hitting only the targets they wanted us to hit." He stressed that it was only the fact that "Egypt's leaders are aware of the danger that they are liable to get hit much harder than they intended, that deters them from embarking on a new war of attrition."

"From our point of view," he said, "I think it is forbidden to renew the combination of diplomatic initiatives and firing along the borders, as was the situation before the cease-fire. This is an unhealthy and undesirable combination for Israel."

Israel's refusal to play according to Arab rules applies equally strongly to Syria. The Syrians, said the Chief of Staff, have tried a policy of limited, sporadic aggression, the result of which would be more to secure Syria's role in the Arab world — and silence any international criticism — than to damage Israel militarily. Getting hurt a little does not bother the Syrians, if in the process they can hurt Israel. It is a wholly different matter if they get hit back on a massive scale.

"It is up to us to make this type of activity so expensive for them that they will prefer peace and quiet," he said. Since the last flare-up along the border on January 8, the Golan Heights has remained quiet — a sign that perhaps Syria has realized that Israel will not tolerate any terrorist action from over the border, no matter how limited.

Rav-Aluf Elazar termed the last confrontation between Israel and Syria "massive," and said that Syria's losses run into hundreds of killed and wounded, and were more comparable to losses suffered in war-time than in border incidents.

After the Munich murders early last September, Israel greatly intensified its activities against the terrorist movements which continue to have their centres in Beirut and Damascus. Apart from an isolated incident in the Har Dov region last week—when three bazookas narrowly missed an army vehicle—the Lebanese border has been totally quiet for over four months, a fact the Chief of Staff attributes directly to Israel's policy of large-scale retaliation against terrorism. He, for one, thought that the Har-Dov incident was an isolated one in view of the fact that the terrorist movements themselves — for the first time ever — denied that they had any part in the clash. If this were not the case, he warned, and if the incident proved to be the start of a new round of terrorist activity from Lebanon, "then we will have to react accordingly."

Among those very badly hit by Israel forces in Lebanon were "volunteers" from Lybia. Rav-Aluf Elazar thought this had more to do with their subsequent repatriation than Gaddafi's officially announced dissatisfaction with the lack of "action" from Lebanon.

The Chief of Staff doubted that Israel's anti-terrorist activities would result in a greatly increased Soviet presence in Syria. Certainly he did not think it would ever match the proportions it had reached in Egypt.

"The Syrians have learned from the Egyptians' lesson that a massive Soviet presence necessarily entails a loss of national independence," he said.

"If the Syrians want to prevent Israeli retaliation," he said, "all they have to do is clamp down totally on terrorist activity from their territory. It's far simpler than calling on the Russians."

Syria's losses over recent months have been heavy, said Rav-Aluf Elazar, "and its high time they realized that they cannot challenge us militarily." He confirmed that the Syrian army is in possession of the Soviet-made "Sagger" anti-tank missile, hitherto thought to be in use only in Warsaw Pact countries. Egypt also has the missile, he said, but added that in his opinion, the direct repercussions on Israel were minimal. "I have always believed that the anti-tank missile will not revolutionize the concept of tank warfare, and so far, experience has borne me out."

In comparing the relative capabilities of the Israel and Syrian armed forces, the Chief of Staff revealed that "there are several pilots in the Israel Air Force who have downed a lot of planes, and — what's much more important — there are many more who have downed a few."

He stressed that the army spokesman, in his accounts of clashes with the enemy, "gives exact details of registered enemy and Israeli losses." It is important that people in Israel continue to believe in the spokesman, he said. In striving to report the truth, the army only releases enemy losses that have been proved beyond all shadow of doubt.

The fact that Arab army spokesmen continually reported highly exaggerated Israeli casualties did not worry the Chief of Staff, who felt that the credibility of the Israel spokesman was more important than unbalanced reports in the world press.

"What is essential," he said, "is that in Israel the people know that they are being given a faithful account of the battles."

* * *

ALL in all, the Chief of Staff felt, 1972 had been a good year. In addition to general stabilization along the borders and success in limiting terrorist activity emanating from Syria and Lebanon, co-existence between the inhabitants of the administered territories and the citizens of Israel had reached an unprecedented level. One sure sign of this, he said, was that in Gaza terrorism had become the exception rather than the rule — a very different situation from previous years.

For the defence forces, Rav-Aluf Elazar said, 1972 had been a year of reorganization. This was intended to ensure that the arms purchased in 1972 are absorbed in 1973, and that despite the constant growth of the armed forces, the defence mechanism remains highly efficient. To achieve this, new units have been added and others abolished.

Since the standing army is the core which supports the larger reserve force, "we have to strive

(Continued on page 4)



Rav-Aluf Elazar at meeting in POST's offices this week. Counter clockwise, from upper left, are I.D.F. spokesman Aluf-Mishne Pinhas Lahav, POST Editor Ted Lurie, Hirsh Goodman, Ya'akov Reuel, Sraya Shapiro, Mark Segal, Erwin Frenkel (in lower right corner), Shalom Cohen, Ari Rath and Sgan-Aluf Shmuel Tzachi, the army's chief liaison officer. (Photos by David Ruhinger)

هكذا من الأصل

ELAZAR

(Continued from page 5)

ensure that while the standing
my is kept at its present level,
is able to maintain a growing
serve force." Rav-Aluf Elazar
is emphatic that no matter what
ilitical developments occur over
e next five years, the defence
ces must be strengthened con-
nously. The reason for the rise
defence expenditure (IL40,000m.
1973, as projected by
nance Minister Pinhas Sapir, as
mpared with IL25,000m. since
e Six Day War) is that the
apons of modern warfare are be-
ming more and more expensive.
ereas the plane of 1970 cost
m., the aircraft of 1972 cost
m., and the plane of the next
cade will cost four times that
m. The same was true for tanks
d other equipment--all of which
s becoming more sophisticated,
sulting in higher purchase
ices and higher maintenance
sts.

ffe pointed out that the increas-
figures did not reflect the true
crease in expenditure, since one
o had to take into account the
precistion of money over the
ars.

Israel, Rav-Aluf Elazar said,
s caught up in an arms race.
ough it was just as impossible
gain a numerical advantage
er the Arab armies now as it
s at the time of the Six Day
ar — Israel had managed to
intain the balance by stressing
alitative superiority. Other fact-
s which had enabled Israel to
utralize the numerical edge of
e Arabs were the tactical ad-
ntages inherent in the geo-
aphical status quo, and the
ological motivation of the men
uniform. He stressed that, by
book, there is a direct cor-
lation between borders and se-
rity. He did not know any mili-
y expert of stature who held
e view that the tools of modern
arfare had wiped out the im-
rtance of geographical advant-
e.

IT is not possible at present to cut the three-year stint youngsters are required to serve, said the Chief of Staff. This would inevitably lead to a lowering in the over-all fighting capability of the army. Where border duty could be cut, reservists — who had already contributed their service to the state — were being rolled-out of duty. If regular army service were shortened, this would affect the level of preparedness in the forces — something the country could ill-afford at present, especially in the light of bellicose statements from Egypt and tension along the Syrian front.

Rav-Aluf Elazar would not subscribe to the theory that the soldier of 1970 was any worse than his counterpart of a few years ago. Despite isolated cases of conscientious objection to serving in "an army of occupation" and threats from a number of high-school students not to don uniforms, the level of volunteers for specialized forces had not dropped.

"The older generation always seem to think that those who come after them are not of the same mettle," he said, recalling that the soldiers who fought the Six Day War were defensively called the "Espresso generation" by their elders, because of the amount of time the youngsters allegedly spent in coffee bars.

The problem with the army of 1972, however, lay in the fact that little action was called for, and most soldiers spent the lion's share of their service maintaining the cease-fire. To combat boredom, the army had embarked on a massive programme of education — some 12 per cent of all soldiers are studying at the moment — and cultural activities.

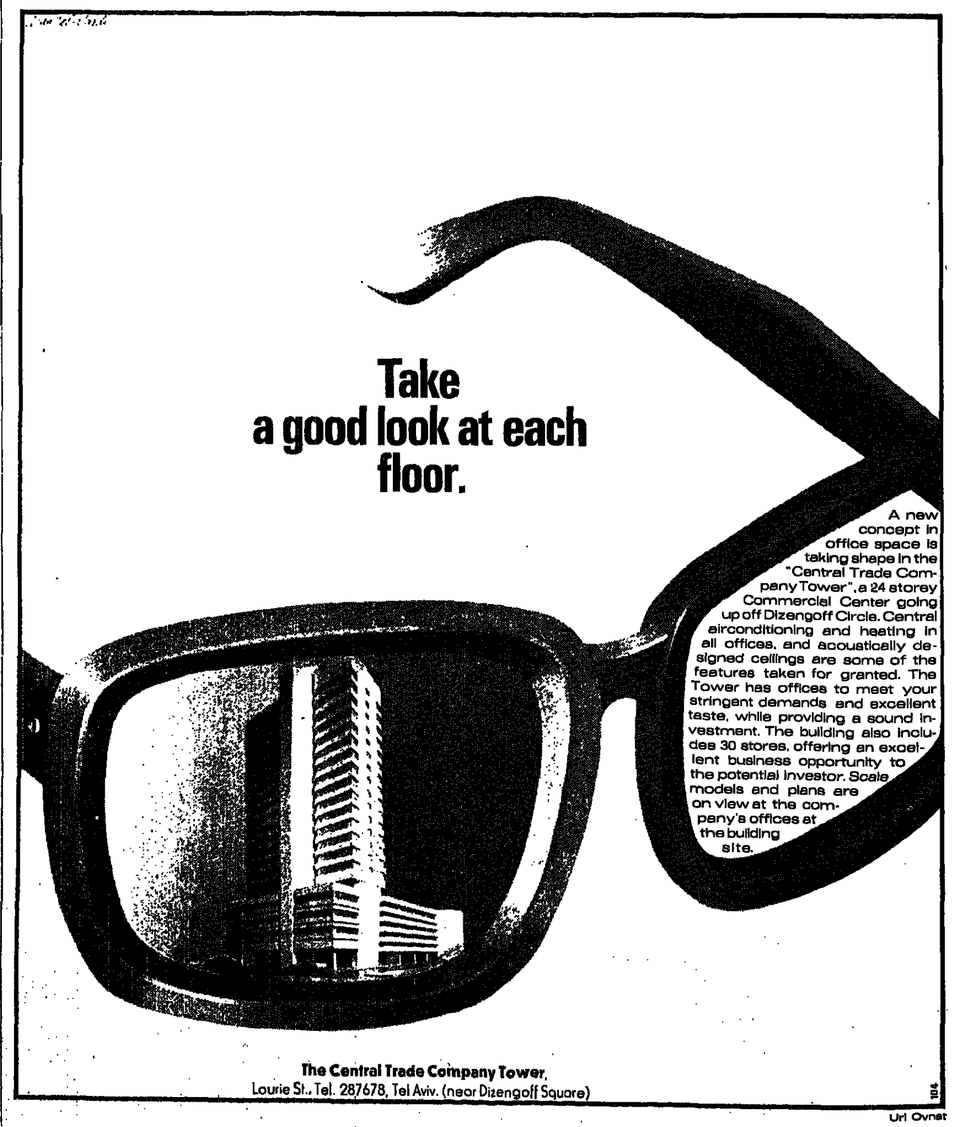
"Needless to say, I am not in favour of a slovenly army or of an untidy soldier. The real question," explained the Chief of Staff, "is where we ought to be investing most of our effort. There surely must be armies which are smarter-looking than ours. But to my mind the supreme test of the army is not its showing in parades, but on the battle-field where our boys have acquitted themselves quite nicely."

Answering criticism that the defence forces were too independent of Government control, Rav-Aluf Elazar said that the situation as it exists today "is the classic example of what the relations between the military and the Government should be in any advanced democratic country."

The army was completely subject to the control of the Minister of Defence, who had parliamentary responsibility for the armed forces. In addition, two Knesset committees, the Foreign Affairs and Defence Committee and the Finance Committee, were constantly briefed on all military developments — the latter having to approve all expenditure. He himself reported to these committees regularly, as did the Chief of Intelligence and other senior staff officers. Committee members visited military installations frequently and were kept completely in the picture at all times. The Cabinet was also kept informed, while every delicate matter was referred to the Prime Minister and the Ministerial Defence Committee. In addition to the constant contact between the army, the Knesset and the Government, the army was also subject to scrutiny by the State Comptroller.

In this connection, Rav-Aluf Elazar denied that the decision not to cut military service by three months was a unilateral one and said that both the Government and the Knesset Finance Committee had approved the decision.

There was general agreement, he observed, that this was vitally necessary to maintain the army's level of preparedness. Not that there was any feeling of anxiety about the outcome of any possible war with the Arabs — on the contrary. "This country and its army have never felt more secure, and for good reason, than they do today," said the Chief of Staff.



Kodak Ektachrome
PROCESS YOUR KODAK EKTACHROME SLIDES IN 24 HOURS

ARMON IS THE SOURCE for
- Original Oil Paintings
- Reproductions of Works of Art
- All types of picture frames
- Tapestries and Tapestry Frames
- Crystal Mirrors and Mirror Frames
- Hand Crafted Articles and Consoles
- Non-flecting Glass for Paintings and Pictures

wide and varied selection of articles available for your inspection at ARMON,
47 Rehov Eilat, Tel Aviv-Yafo, Tel. 57112

END OF SEASON SALE
BIG REDUCTIONS
MATERNITY WEAR
JEHUDITH
39 Rehov Hacarmel
(Third building from Allenby Rest)
Tel Aviv. Tel. 56989
Open all day.

MORE THAN 40,000 PEOPLE BUY
POST MAGAZINE
It pays to advertise in The Post!

Bread, few circuses

THE Knesset celebrated its anniversary this week — belatedly because of the snow — and as it is the 25th anntversary year, also held the once annual reception again after an interval of several years. These occasions are particularly enjoyed by the former members, who turn up all smiles, the old feuds forgotten. The entertainment is relatively modest, for the Knesset members are not known as great drinkers, and the festive atmosphere is created mainly by the splendour and height of the Chagall-decorated hall, and the pleasure of the guests.

But we have a collective guilty conscience about celebrating. There are big families crowded into tiny flats, old people with inadequate incomes, soldiers in front lines where war could break out again. Then why make sandwiches for a lot of people who have enough to eat at home? Even the famous Adloyada Purim parade in Tel Aviv was killed stone dead by years of catastrophes following upon each other — as though these had not made a few hours of shared enjoyment and friendliness all the more necessary. It is a fact that the atmosphere in the Knesset is much more relaxed the week of a reception, when the members are reminded of their shared humanity by the celebration, or perhaps because their wives join them on this occasion. There should be more celebration in the Knesset, if necessary without any sandwiches at all.

* * *

GAHAL'S no-confidence motion on the price rises fell flat, to be picked up again and tossed around for a while by the small parties. It was a gift really, for any determined opposition. Who does not feel the pinch when many things cost half as much again? With weeks of frost to send even vegetables climbing up the price spiral, Gahal might have made something of it, but didn't. Mr. Haim Corfu quoted the figures we all know, but did not attempt to offer a solution, wavering between the evils of price controls and the worse evils of not having controls. Even in a house without a built-in majority Finance Minister Sapir would have talked him down easily, spilling out other figures from his endless store. He even called it an election stunt, but that is not the answer. Gahal also knows that there is rampant inflation in almost the whole of the Western world, and that ours is bound to rise to feverish heights in an election year, when wage demands are not easily refused by the government. There just is not much anybody can do about it. The small parties hesitated painfully between their natural desire on the one hand to protest against price rises and attack the government, and on the other to demonstrate their anger at what they consider Gahal's shameful conspiracy with the Alignment to change the election law (on the allocation of surplus votes to favour the big parties and squeeze out the small ones). The refusal of several of the small parties to vote in support of Gahal of course made the Alignment's victory appear the more impressive. In the press gallery one could already hear the clinking of glasses and plates being laid out for the party, and the mood remained mellow.

* * *

THERE was food for thought in the foreign affairs debate, although it was not at all lively. Foreign Minister Eban, who has a logical mind above everything concluded without difficulty that now that the Vietnam war has ended and the last stages were achieved by negotiation, the value of such negotiations had been finally proved, and talks would no doubt begin to bring our trouble with the Arabs to an end.

"The power of patient negotiation has been proved able once more to unravel even the bitterest and most difficult of quarrels, for in every international disagreement the crucial change is seen when the sides overcome their complexes and feelings of hostility and bring their stand to the negotiating table to seek a compromise."

Of course it does, only there has been no sign that Egypt is willing to do anything of the sort. All they hope for is that the U.S., in a kind of political spring-cleaning, should offer a set of final conditions to Israel, as they have done to President Thieu of South Vietnam, and threaten to withhold all forms of aid if this *diktat* is not accepted. To this end the Egyptians have conveniently forgotten that there have been no demonstrations outside the White House to get American servicemen out of Israel, nor U.S. pilot prisoners out of Cairo. Mr. Eban has always been an optimist, and it is perhaps impossible to hope that the Egyptians will seek to re-open the Suez Canal, perhaps by bidding themselves that Israel will let them return to Sharm e-Sheikh and the Gaza Strip later and thereby make another war possible, or at least more tempting.

Mr. Eban assumes people are reasonable and that everything will work out. Gahal's Menahem Begin, who opened the debate, is of a profoundly gloomy temperament and certain that all forces will at all times combine and seek to destroy us; he is as convinced of the unreasonableness of the world, of its madness, and of the continuous threat to the Jewish people as Mr. Eban is of the ultimate victory of reason for everybody, Jews not excluded. The extraordinary paradox that has linked and pursued these two political theorists over the years is that Mr. Begin has been proved right in assuming the worst intentions almost everywhere, and Mr. Eban in his faith that things will work out, though sometimes not without a war that he had hoped could be avoided. As a result both have been confirmed in their original assumptions and continue locked in their battle of words. Listening to Mr. Eban's hopeful formulations, and his refusal to suspect that U.S. Secretary of State Rogers might do anything so natural as to try to unearth his own much-rejected Rogers Plan once more, I could appreciate his lack of enthusiasm for the military elements of our establishment. There is no miracle at all to victory if you never admitted disaster was possible.

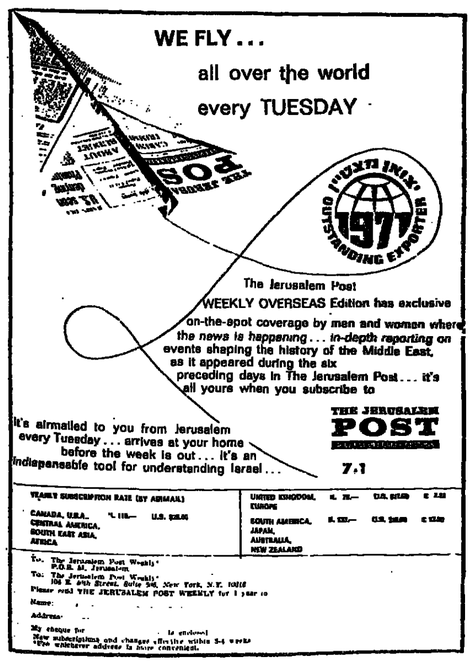
* * *

MR. Begin, on the other hand, counted up all the possible disasters, including the Rogers Plan, which proposed return to the 1967 lines with only minor border adjustments. He said rather nastily that a democratic country like the United States would understand perfectly well if Premier Meir were to say to President Nixon, when she goes to Washington in March, that her government had only a few months to run until the elections, and that she therefore did not feel empowered to embark on negotiations for any major changes. He also prodded her to know whether she was going to retire from the premiership or not, and probably he would have liked to ask who her successor would be if she went, but got little change out of her.

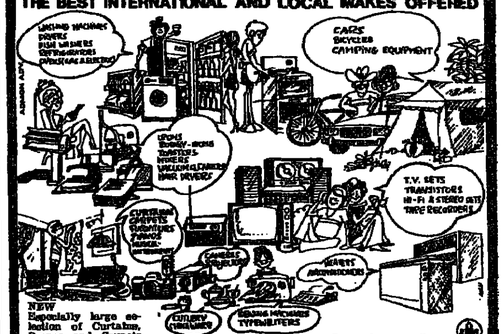
Mr. Begin also seemed to disapprove of Mrs. Meir's visit to the Pope as "insufficiently prepared." In an yease he said he was amazed at the amazement she had expressed at finding herself on this unusual visit. Other people had been received by the Pope before, starting with Herzl. He made a foray into Roman history, and concluded that many Jews had been crucified after the Bar Kochba revolt was suppressed. If there was any explaining to be done, it was the Catholic Church that should be doing it, not Israel. And what was all this business about the Pope having tried to stare her down and her having stared back? A test in mutual mesmerism? Why make such details public? It is the first time Mrs. Meir has been criticized for telling too much instead of too little.

* * *

SIX months or a year from now Mr. Begin will almost certainly be able to say that he had foreseen it all, for meanwhile the State Department, the Vatican and several European countries will no doubt have tried to manoeuvre us into exchanging reasonably secure borders for paper guarantees. And with the assistance of Egyptian and Syrian unreasonableness and refusal to compromise, Mr. Eban will almost as certainly be able to point out that, after all, nobody forced us to change our borders with these countries to our disadvantage.



"LESHERUT HAOLEH"
MEANS
SERVICE TO IMMIGRANTS...
...AND THAT'S OUR MOTTO THROUGHOUT THE YEAR!
New regulations affecting immigrant duty-free privileges come into force on July 1, 1973. To enjoy your present rights, your purchases MUST REACH ISRAEL by June 30, 1973.
DO NOT DELAY... LET US HELP YOU.
THE BEST INTERNATIONAL AND LOCAL MAKES OFFERED



NEW Especially large selection of Curtains, Drapes and Carpets
Member Of The Better Business Bureau
LESHERUT HAOLEH LTD.
TEL AVIV, 32 Rehov Ben Yehuda, El-Al Building, 4 th FLOOR, suite 433, Tel. 52750, 52776.
TEL AVIV BRANCH: D.C.L., 20 Rehov Hoy Be'iyar (Ekur Hamedina-corn. Weizmann).
BEERSHEBA BRANCH: UNICO PASSAGE.



Now that there is a Vietnam cease-fire, American diplomacy is expected to concentrate on the Middle East. But no radical changes in policy seem to be in store, writes The Jerusalem Post's ***correspondent in Washington, SAM LIPSKI.***

WASHINGTON. — FOR those who are stirred by historical drama acted out on the grand scale this has been one of those weeks where Washington provided an unrivalled setting. Standing on the steps of the Capitol, Richard Nixon was sworn in for a second term, declaring that we all stood on the threshold of a "new era of peace.. that could last for generations to come."

Just two days later, Lyndon Johnson, Nixon's predecessor and a president who grasped for peace but failed, died at his Texas ranch. And as Johnson's body was being flown to Washington to lie in state, President Nixon told the world that after 12 agonising years American involvement in the Indochina war was at an end and a cease-fire agreement had been reached.

There is a clear line of connection between the scenes in the drama which goes beyond the personalities and rhetoric. Whether the phrase used is "era of peace," "structure of peace," "balance of power," "a peace that will last," or "a generation of peace," President Nixon, Henry Kissinger, William Rogers and the Administration's foreign-policy establishment are talking about a mixture of vision and reality.

Sometimes they are talking about the evolving world balance as it exists — a contraction of American power, signs of accommodation between Washington and Moscow, uneasy stand-off between China and the Soviet Union, the thrust of Japan's economic might, the growth of Western Europe, as a political and economic entity. But sometimes they are talking about a new world order which does not yet exist and which they would like to create. Through all of it has run the consistent theme of a suitable settlement in Vietnam as the *sine qua non* of the grand design.

The late President Johnson had no such grand conception but — more than is sometimes recognized—he laid the basis for extricating America out of Indochina and, less explicitly than his successor, accepted the limitations of American power in the last third of the 20th century. Both presidents accepted the basic fundamental: That in ways sometimes not always defined the manner of extrication from Vietnam was crucial to any basis for international accord. Their critics argued the opposite — that obsession with Vietnam had distorted American interests and sapped the energies and attention of the Government to such a degree that more vital problems — such as the Middle East, trade and monetary policies, the energy crisis — were not given due weight.

If the fragile Indochina peace agreements hold, it is assumed that the Nixon Administration is bound to channel its diplomatic and political energies into other problem areas which threaten the "structure of peace," or put another way, which risk possible American involvement in an era when such involvement would be politically difficult, if not impossible. Naturally, the Middle East is a most likely area. As Robert Keatley, the diplomatic correspondent of the "Wall Street Journal" put it on the morning after the President's broadcast:

'High-powered' move

"Even more urgent, perhaps, is settlement of the Arab-Israeli dispute in the Mideast, which threatens perennially to drag Americans into yet another military quagmire, much as Vietnam did a decade ago. Some officials expect that Washington, increasingly aware of the political and monetary stakes involved in that oil-rich region, will try some high-powered peacemaking there soon."

Similar views are widely heard these days in Washington. After presidential adviser Henry Kissinger had completed his press conference on the peace agreements, a White House correspondent turned to a representative of the Israeli press and said: "Well, after Vietnam Henry is going to fix up the Middle East. Watch out."

Practical effect

The assumptions are logical enough. But trying to find out just what "high-powered peacemaking" might mean in practice does not turn up any radical new ideas or proposals in the Nixon Administration.

It was, after all, as Dr. Kissinger has so eloquently explained, not diplomacy which changed the situation in Indochina. It was the situation — Hanoi's fundamental turnabout in October, 1972 — which changed the diplomacy. For four long years the North insisted on the overthrow of the Saigon Government as a pre-condition to negotiation about a military settlement. It was only after North Vietnam accepted the basic separation of the military and political conditions for a settlement that progress was made.

There are obvious differences between Vietnam and the Middle East, so the analogy does not hold entirely. The U.S., for example is not a direct party to a settlement between Arabs and Israelis. But unless there are fundamental changes in approach of either or both sides — unless there are new realities on the ground — unless there is a radical shift in the military balance, diplomacy, however inventive, is not likely to bring a lasting peace. Despite the speculation, within the Administration as well as the media, the evidence suggests that the limitations of American diplomatic efforts in the Middle East are understood in the White House.

The Americans, however, do seem to be preparing for increased activity in the Middle East. The first signs of their overall direction will become clearer during the coming weeks when Jordan's King Hussein, President Nixon's foreign policy message to Congress, and Israel's Golda Meir will contribute to the pattern.

Until then the best guide to President Nixon's plans for an "era of peace" and where the Middle East fits into those plans is probably the speech delivered in New York last week by Secretary of State William Rogers at a farewell dinner for Ambassador Yitzhak Rabin. While Mr. Rogers spoke at length on the Middle East he devoted much of his speech to placing it in context.

Reviewing the reduction of great power tensions Mr. Rogers said: "Long standing contentious relationships are changing into relations of 'mutually beneficial cooperation'. Fundamental differences of course will remain. But we are intent upon building a pattern of mutual commitments that will reinforce the natural desires of our peoples for a world free of war."

Listing some of the major priorities ahead, Mr. Rogers said that in talks with the Soviets, the U.S. would continue pressing not only for limitation, but reduction of offensive strategic weapons. There would be efforts "to bring about greater freedom of movement and ideas throughout Europe" as part of the reduction of tensions within the framework of the forthcoming conference on security and cooperation in Europe — a search for mutual and balanced reduction of military forces in Central Europe — and an expansion of exchanges and trade with China.

It was the achievement which emerged from such patient negotiating which was laying the foundation for peace, Mr. Rogers noted, but despite painstaking efforts negotiations were not yet underway in the Middle East. It had remained an exception in the midst of movement towards peace in Vietnam, and dialogue almost everywhere else: Americans with Chinese and Russians, East and West Germans, Pakistanis and Indians, North Koreans and South Koreans. Nevertheless, relaxation between the major powers, improved conditions in other countries of the area, and the maintenance of the military balance combined to make 1973 "a favourable time for negotiations." Without them there was no lasting settlement and without that there was no assurance of a "generation of peace." It is the constant insistence that a Middle East settlement is the key to the grand design which, predictably, makes some Israelis apprehensive and nervous.

Put in re-emphasising that the U.S. still believed talks on an interim Suez Canal agreement were the most realistic approach to a commencement of dialogue,



Photos: President Nixon delivers Inaugural Address, Johnson condolence book at U.S. Embassy in Tel Aviv, Le Duc Tho and Dr. Kissinger after announcement of cease-fire agreement. (AP radiophotos (3), IPPA)

Mr. Rogers did not indicate any new departures. Ambassador Rabin welcomed the re-statement of American policy as generally consistent with Israeli interests and there is no expectation amongst Israeli diplomats here that sudden shifts in that policy are likely.

Continuity

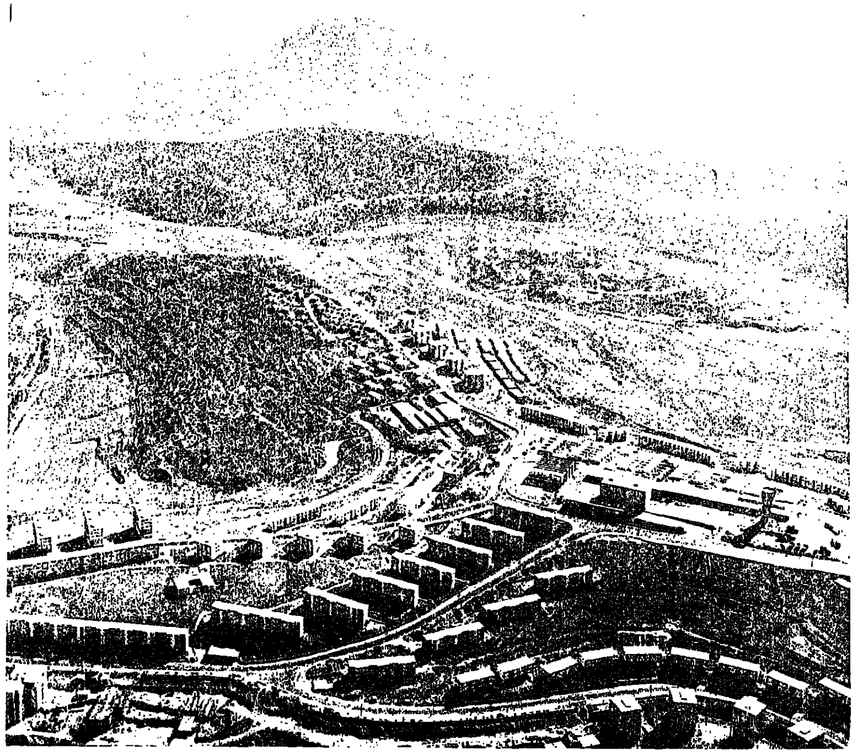
Indeed, the death of former President Johnson this week underlined the thrust of continuity, despite diversions along the way, of American policy on the Middle East. It was Johnson who committed the U.S. to the firm support of Resolution 242 — it was during his period in the White House that the first agreement to sell Phantoms to Israel was concluded — and he was the first president to make maintenance of Israel's deterrent military power — through credits, economic aid, and weapons supplies — an item of policy. President Nixon has expanded and reinforced those fundamentals. Although eminently capable of surprises he gives no indication that it is going to be necessary or useful in the Middle East.

هكذا من الأصل

Catching up in Afula



For many years, nobody would admit that he came from Afula. In recent years things have perked up, and there is now promise of a better future. Post Reporter YA'ACOV ARDON visits 'the Capital' of the Emek, which became a town this week, and talks to Mayor Shimshon Shehori.



Aerial view shows Upper Afula, with Mount Tabor in the background. (Werner Braun)

NEARING 50, Afula has been declared a town. With the full pomp and empty oratory that graces such occasions, the Minister of the Interior yesterday proclaimed Afula's elevation to municipal status, in the presence of dignitaries and neighbours from the kibbutzim in Emek Yizre'el. If the guests poured a drop of condescension into their congratulations, they were only doing what their fathers did before them whenever they talked about the town. Since the 'thirties, Afula has been considered a retarded child among the veteran settlements, a butt for derision. Young people born there were ashamed to admit where they hailed from.

Times and local council chairmen change, and Afula today is much the better for it. Mayor Shimshon Shehori, an ex-teacher and headmaster, is credited with having in 18 months overcome part of the blight that has stunted Afula's growth: the parcellation of land for private sale without any systematic town planning. This has resulted in the arrest of healthy urban development up and down the country; in Afula it led to virtual deformity.

In the early 'twenties, when the first communal and cooperative farm settlements began to sprout in the Jezreel Plain, the idea of an urban centre there was much debated. Histadrut and kibbutz movement leaders had in mind a town with educational and cultural facilities dispensing knowledge and entertainment on a highbrow level to young pioneer farmers recently arrived from Europe. Cooperative industries, workshops and stores were to be the town's economic basis.

The idea was sound — in theory. The site was on the intersection of the important road and rail axis Haifa-Jerusalem, Haifa-Zemah. Afula was a stop on the narrow-gauge railway to Damascus and the station constructed by the Turks in 1905 is standing to this day. In 1913 they even began building a line southwards to Jenin and Nablus, which would have been continued to Jerusalem had they not lost the war.

Opinions were divided on whether urban functions in the Emek, then the heartland, hope and pride of the new Jewish agriculture, had not better be left to established towns like Haifa or Nazareth. But land in the Emek could be bought cheaply in those days, and that is what may have decided the controversy. The few Arabs at Afula lived in penury, remorselessly exploited by wealthy absentee landlords. They were given compensation and left for better lives elsewhere. The Afula lands were bought mainly by Americans, members of the Kehillat Zion, whose Zionist sentiments were stirred by the prospect of "Ir Yizre'el" or Jezreel Town, as the projected town was called.

This time it was the new absentee landlords who were being exploited. Land speculators used timeless techniques to soft-sell building plots in Jezreel Town for hard dollars to credulous people in the U.S. who had probably never looked at any Middle East map with a scale larger than 1:500,000. The Afula plots were offered facing, or within walking distance of "the opera house," which has been used ever since to mock Afula's early pretensions.

Agricultural plots

The hasty parcellation without thought of future public needs held up Afula's development for many decades. The town was, and still is, honeycombed with plots used for agriculture. No space was left on the fringes for an industrial zone. The absence of many of the owners of plots has hindered planning to this day. Some of the original purchasers were Jews in Poland fated to be murdered by the Nazis; others were U.S. Jews who prospered and simply forgot about their property in Eretz Israel.

* * *

SEEN from the air, the town's outline today looks like a butterfly, with two large wings — Afula and Upper Afula — on either side of a tiny body which at ground level turns out to be nothing but a three-kilometre road to Mt. Tabor and Tiberias. There is nothing on either side of it but a swimming pool to the north and the famous Kupat Holim general hospital set in a splendid park to the south. The land on either side of this road is state property, but it has been cultivated for decades by the farmers of the Balfouria moshav (north of Afula) and kibbutz Merhavia (east of it). Naturally the farmers are holding on tightly to land which their fathers tilled before them.

In 1971 Afula's first mayor, then still a humble council chairman, began to plead with the farmers of Balfouria to let the town have some land for an industrial zone, without which its economy and social growth could no more take off than a plane without a runway. Mr. Shehori pays tribute to the sympathetic attitude of the Government, the Lands Administration, and especially the moshav movement leader Uzi Feinerman for having persuaded the Balfouria farmers, after 18 months of tough negotiation, to surrender — on payment of compensation — 460 dunams of their land. The Lands Administration has added another 200 dunams to the dowry, making Afula an eligible, if no longer youthful bride for a match with an enterprising industrialist in search of space, goodwill and labour.

"We have set our minds on a sophisticated type of industry that will encourage our young people to stay at home and make new immigrants want to settle here," says the mayor. "We want to raise the vocational and professional level of our population." This is not mere wishful thinking. An enterprise producing electronic goods is already working successfully and has proved that the town has caught up with the 'seventies.

The town's elders hope that one day they will be able to fill in the large, empty space between Old and New Afula. There is room enough for vast parks (which the town still lacks) that could become a national recreation ground. Afula is rich in space; its 30,000 dunams (Haifa has 52,000) cry out for a gifted planner who will avoid the blunders that have irreparably disfigured the face of most towns, old and new, in Israel — and throughout the world.

Thoughtless, premature parcellation and farming of land within its urban boundaries have not been Afula's only handicap. The

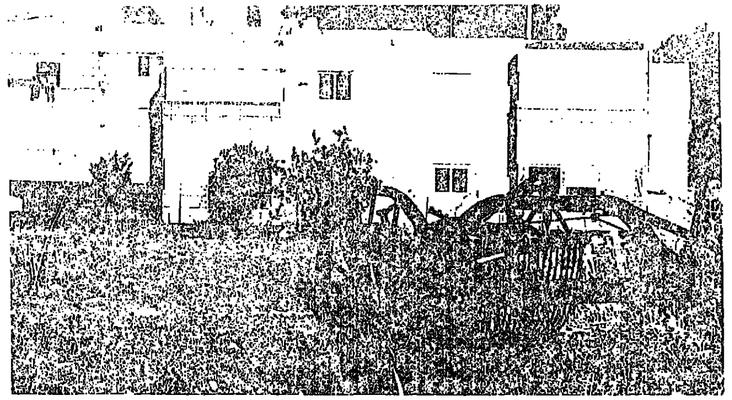
(Continued on page 9)



One of Afula's older sections: Most jobs are semi-skilled, and paid accordingly. (Israel Sun-Glora Salmi)



Shlickun (housing project) in Afula. Neighbouring kibbutzniks tended to regard the town as an overgrown Egged bus stop. (Israel Sun-Glora Salmi)



Over 10 per cent of land inside city limits is still used for agriculture. (Israel Sun-Glora Salmi)

1925 vintage. It commands views of Mt. Carmel, the Galilee hills, Mt. Tabor, Mt. Gilboa and, beyond the Jordan, of the Gilead chain of mountains. Living on Giv'at Hamore with its pleasant summer breezes more than compensates the residents for the distance they have to commute to town.

Future prospects

The new deal period which began in 1970 looks promising enough. The original geographic assets still hold good. Afula is only 15 km. away from Nazareth, 45 from Haifa, 90 from Tel Aviv (via Hadera) and 140 from Jerusalem (via Nablus it is a two-hour journey). Industrial enterprises have long since discovered the labour, especially female, for textile and plastics manufactures. About half the country's supply of women's stockings and pantyhose comes from Afula's Mefiba-Gerev Yafa Company (Mercl) and this represents only one-fifth of its output. The other four-fifths adorn the legs of American and German women.

Agriculture today occupies less than ten per cent of Afula's workers and is still shrinking. A thousand homes are under construction and another 5,000 are planned. The Municipality plans to spend some IL15m. on development, such as roads, educational and cultural facilities and other communal needs. Mayor Shehori has visions of a 70-room hoted in the not-too-distant future. He regards car ownership as an indicator of average earnings: among the development towns, only Kiryat Ata, with 50.3 cars per 1,000 residents, has more cars than Afula's 49.7. Lod and Acre have 28.8, Dimona a mere 19.8.

But most jobs in Afula are still unskilled or semi-skilled and paid accordingly. The Mayor is pinning his hopes not only on new industries, but on a branch of Bar-Ilan University, on the regional college staffed by the Haifa University, and the conversion of the Kupat Holim hospital into a teaching institution attached to the Technion Medical School in Haifa.

It will take a long time for Afula to outgrow its pervasive architectural ugliness, which only well-planned parks and afforestation can help to offset. Today its face still looks unwitting. An annual *sousiada* (gymkhana), however entertaining, is no substitute for attractive streets. Municipal status, high-rise buildings and traffic lights do not make a town.

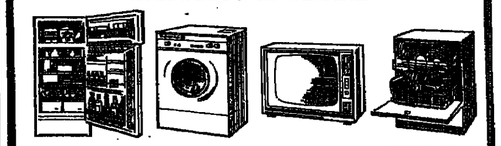
(The ninth in a series on Israel's cities and their mayors.)



LOOK AT
Westinghouse

A FULL RANGE
OF HOUSEHOLD APPLIANCES
FOR THE NEW IMMIGRANT-TAX FREE!
WITH ELECTRA'S EXPERIENCED
COUNTRY-WIDE SERVICE

ELECTRA: Tel Aviv: 34 Petach Tikvah Rd. Tel 39721 • 60 Dizengoff Circle. Tel 244666
• Jerusalem: 30 Yaki Road Tel. 224050 •• Haifa: 19-20 Herzl St. Tel 40000
• Beersheba • Passage Unico Tel 72211 • Also at Authorized Dealers
• New York: Airlex Int. Corp. 6 East 39th St. Tel 683-1460



You can be sure if it's Westinghouse

HIGH TAXES
DEFENCE OR SOCIALISM?

VERED LOSSES WOULD PAY THE SALARIES OF 50,000 SOLDIERS FOR 5 YEARS!

THE LOSSES OF ARAD CHEMICALS WOULD BUY 980,000,000 BULLETS!!

WE COULD BUY 50 SKYHAWKS WITH THE LOSSES FROM ISRAEL POTASH!!!

MENAHEM SAVIDOR HEAD OF MACCABI
OPPOSITION LEADER IN TEL AVIV

WILL SPEAK ON

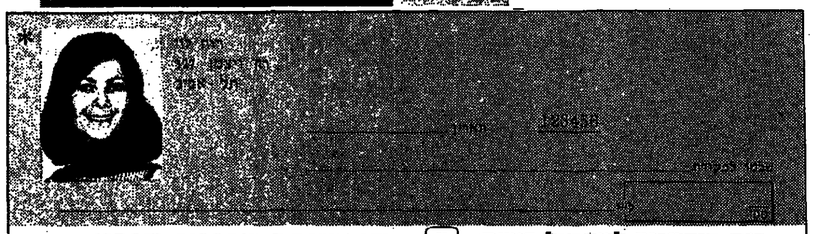
THE FAILURE OF ISRAELI SOCIALISM

JOIN US

SUNDAY, JANUARY 28, 1973, AT 8.00 P.M.
4TH FLOOR, 68 REHOV IBN GVIROL, TEL AVIV
ENGLISH SPEAKING BRANCH, LIBERAL PARTY



...and now I pay by
Photocheck
what a safe, easy and pleasant way to pay!



ISRAEL DISCOUNT BANK LTD. בנק דיסקונט לישראל בע"מ

Tel-Aviv — 27/29, Yehuda Halevy St., Tel. 5 45 45 תל-אביב — רחוב יהודה הלוי 27/29, טל. 5 45 45

At the Discount Bank you can now order your check book with your photo printed on the checks. This is the most personalized check that was ever offered by an Israeli bank.
Checks are offered in two lovely colors: sky blue and orange, in specially attractive binders.
Photochecks are also for those with joint accounts: photos of both the account holders can be printed on the checks.
Photochecks are also for businessmen; you can have your trademark, emblem, outside or inside view of your premises reproduced on your checks.
Visit your nearest Discount Bank branch and order your **photochecks**.

Photochecks — another good reason why you should open a checking account at the Discount Bank.
Photochecks — a new, exclusive service of the Discount Bank.
Fill this coupon and find out more about our new photocheck service.

To
P. O. B. 1636
TEL AVIV.
Please send me an explanatory leaflet on your new service, "Photochecks".
Name:.....
Address:.....

ISRAEL DISCOUNT BANK
not just a bank, your friend too

Dahaf - Photo Hamar

THE prisoners' parents formed a committee headed by Ben-Zion Dinur (later Israel's first Minister of Education). I often went with him on meetings with the authorities, as the wives' representative. There was resentment that I was permitted to go along often, and this was not helped by the fact that my father was one of the lawyers. Still, there were very few of us wives as most of the boys were so young — eighteen or nineteen. My Moshe and Moshe Carmel (later a military commander and Minister of Transportation) were among the oldest and were the leaders of the prisoners.

Avshalom Tau, the boy accused of pointing a rifle, had been married only three weeks. Laura, his wife, was an immigrant from Poland. We became friendly and she stayed with me at Nahalal. She knew her husband was more involved than the others, and yet she behaved with great dignity and calm. I envied and admired her capacity for this.

Moshe's third letter was dated April 29:

> We will most likely see each other tomorrow, but who knows if we can talk. We have prepared ourselves for the sentence and the new conditions, but it will probably be a hard adjustment at the beginning. Ruthie, what can I write you in this letter? You already know everything. Even if there will be no more letters, there will still be visits every two months. And even if the Ramadhan cannon doesn't wake you at midnight, Yael surely will, and you'll think of me just as I think of you.
>
> But it doesn't matter. A man who knows how to say "A" must also know how to say "B" and accept the consequences.

He asked me to bring Hebrew and English dictionaries and grammars, "and serious study books on literature."

At the trial, thanks to the Royal Dragoons (a British regiment stationed then near Nahalal) I was the only civilian and the only woman allowed into the army court, which was set up in a large hut in the barracks with rows of wooden benches. I waited outside with Geoffrey Makins (a Lieutenant of the Royal Dragoons) and we watched the boys arriving in a closed van, handcuffed together in pairs. Outside the gate were the families, come with food for the day, hoping for a glimpse.

"This is a show trial and the conclusion is foregone," Geoffrey told me. He would not say what the conclusion was, only that I must be prepared for the fact that nothing could help, and that it was immaterial whether he gave evidence or not. But he came every day, though he was never called to testify, and sat with me.

On the last of the trial's three days, Moshe and I had a moment for a joke. When the prisoners were being taken from the vans, I managed to stand at the entrance to the courtroom. Moshe, handcuffed to the next prisoner, said, "If I get a year, let me have "Gone with the Wind." I had just finished the book, and it had helped during the waiting. At that point we all thought a year's sentence would be the maximum, and there was even hope for six months.

During the course of the trial I began to see the British in a different and terribly changed light. I had always liked them, and of course loved London. But now I began to hear soldiers — who did not know I understood English — talking about "those bloody Jews."

On the morning of the verdict, five days after the trial had begun, the judge rose and read a long speech on what the boys could have done, though they had actually done nothing and had only been caught carrying arms. He read out forty-two names one after the other. As his name was called, each boy stood up.

Finally the judge said, "You are hereby sentenced to ten years' imprisonment with hard labour." There was not a gasp in the courtroom; everyone was too shocked. It was a hot day, and flies were buzzing in through the open windows. Two thoughts went through my mind: Yael as a girl of ten and "Gone With the Wind."

Then came the worst part. "Avshalom Tau," the judge read out. Avshalom rose. "You are hereby sentenced to life imprisonment." For a moment I forgot about Moshe and looked at Laura, Avshalom's bride, sitting beside me in the courtroom that last day. Tears began to roll down my cheeks. Laura did not move; she was utterly dignified. I thought, Avshalom, you are in prison for life. Because he had dropped to his knee while holding his gun, and the witnesses, British and Arab, said he had been pointing it.

The Forty-Three were handcuffed and marched out to the vans. All the times before they had joked and waved to us through the bars of the van. This time there were no jokes. I gave "Gone with the Wind" to the sergeant in charge, for Moshe. And then I overheard a soldier say, "What a waste of good British money, feeding them for ten years! Put them up against a wall and shoot them."

The words would not leave my mind. The next day I wrote a long letter to the commanding officer which is just the sort of impulsive thing I still do. I reported what the soldier had said, in his typical barracks vocabulary, and told my story in the most dramatic way I could: how a woman, brought up to admire the British, stood by with her ten-month-old baby and heard that. The officer never replied.

Since Laura and I were the only ones who had heard the verdict, we had to go outside the courtroom and tell the others. All through the trial, our lawyers' optimism had made a verdict of one year seem like the end of the world, and even six months had appeared terrible. Now I had to tell the others that the truth was ten years' hard labour. I walked out to the dirt road where everyone was waiting and stood facing them, unable to speak. Finally I managed to say, "Ten years." First there was silence; then everyone started crying and talking. What could we do? Why hadn't the Hagana done more for us? It was decided that Dinur and I and a few others should go immediately to Ben-Gurion in Jerusalem.

I picked up Yael on the way and went to the Jewish Agency building that same evening. It occurred to me that I might start trying to get Moshe and Sukenik (Yigael Sukenik, now known as Yigael Yadin) out separately. In Ben-Gurion's office I put Yael down on the floor and asked what was going to be done. Perhaps the case of the two could be handled apart from the rest?

Three times in my life Ben-Gurion has answered me in the same vein, though each time under very different circumstances. This time Yael was crawling on the floor and Ben-Gurion stood facing me.

"Ruth, my dear," he said, "you have in your life only Moshe Dayan. In my life, I have all the Jews in Palestine." On no conditions would he agree to Moshe's case separately. I picked up Yael, started to cry, and walked to my parents' home.

The verdict was confirmed soon after, but the prison term was reduced for all but Avshalom to five years.

* * *

OFFICIALLY, no visits were permitted for three months; but I did manage one, and was the first to see one of our prisoners.

The visit was in the dungeon of Acre Fortress, a massive Turkish prison built on Crusader foundations. I was expected, and invited by a pleasant officer to sit down in a thick-walled room. The prisoner was brought in.

How enormously changed Moshe was, how different from before. His head was shaved and the uniform was a horrible brown affair with no buttons. But he was allowed to sit down, and we were left alone.

Earlier visits had been full of jokes; now it was deadly serious. How was Yael? Did we have money? Yes, I should try to see the Queen, but on no account must I do anything that did not apply to all forty-three of the prisoners. And that was that.

For the next eight months all our lives revolved around manoeuvres, bribery, ways of smuggling letters and food, and arranging extra visits. Not surprisingly, I did not go to see the Queen; for I was refused a visa. But that was only one of the disappointments in the tangled network of arrangements.

The prison dentist and the rabbi were part of our chain for smuggling notes, and suddenly everyone had toothaches and became unusually religious. The dentist's nurse smuggled notes on tissue paper inside her brassiere. And Zvi, who had learned to fly a light plane, once flew over the Acre Fortress and dropped a note for Moshe.

One evening that winter I received a phone call on the Hagana line in our house. It was from an Arab who was working in a match factory in Acre. "Regards from your husband," the stranger's voice told me in English, "and don't worry." I had no idea what he was talking about and did not learn till later. Moshe had been caught with a prohibited tin of bully-beef, one of the food items we used to smuggle in, and his punishment was several days in solitary confinement.

By the time I received the telephone call he was already in the cell, which was little more than one square yard. A Jewish policeman had risked his livelihood to get the message to me, just so I should not worry. This young man, as it turned out, later married a cousin of mine. He was a star football player and as such had won the admiration of the British.

Solitary confinement could be a mind-breaking process, and some boys took a long time to recover. Moshe, of course, was able to take it. He asked for a candle and a Bible, and his request was granted.

* * *

WE were in a crowded courtyard, with the boys lined up on a lower level. I held Yael, and Devora and Shmuel (Moshe's parents) tried to decide which one of them would go in with me. It was a madhouse—everyone wanted to get in just one more word, to be the very last to see just a little more.

A huge Sudanese policeman was on guard at the gate that day, counting the prisoners and making sure that they had not received anything from us across the barbed wire. I was standing at the gate with Yael when all at once, on his own initiative and without a word and without bribery, that Arab policeman opened the gate, took Yael from me, gave her to Moshe for a moment to kiss, and handed her back to me.

In his first letter after that visit, Moshe told me that I must never again bring Yael; he could not bear for her to see her father under such conditions. So on the next visit I didn't bring her. Afterwards, in his next letter, he was sure that something terrible had happened to her, and I could hardly convince him that she was safe and sound. All our life together was rather like that: he would tell me to do something, and then wonder why I did as he asked!

Yet that was a strange period, in which we felt uncommonly close. Waiting from letter to letter can bring people together, and there are none of the daily irritations of everyday contact, just one overwhelming emotion. Always we had one goal to look forward to, freedom, and the single dream of our home and farm. I have more than one hundred and fifty letters out of the many Moshe wrote in the eighteen months that he was a prisoner; the others were destroyed for security reasons or eaten years later by the Nahalal mice. Practically all of my letters to him were destroyed, since he was not supposed to have received them.

It was Moshe writing from prison, who took pains to cheer me up and explain his thoughts:

> I imagine today was a hard day for you. I knew we would seem to adjust to imprisonment and recognize it for what it is. But then the day comes when I cannot hold Yuli (Yael) and you see me in these clothes... But what can we do? This is the way it is and we can't change things. We must, we must accept it; there is no alternative. If only we could be alone a little longer, and you could get through that first moment of concern over clothing and external things, you would see that it isn't so terrible. I know that this "unfortunate" isn't me. Probably when you read this letter you think I don't feel your suffering, and am not hurt by our circumstance, cut off from family life, unable to kiss Yuli. I know all this; but we have to accept it.

His pride comes through clearly in this letter, on a subject about which he had strong feelings and referred to several times:

> Also — I'm just not prepared to give Grant the satisfaction, so I don't want you to ask his permission (for bringing Yael), because I know he wouldn't give it. When he's in his office we never go to him. We ask nothing from him...

Then he continues, on quite another level:

> "By the way, how did the photo of me come out? Bring lots of pictures, and I hope they come out better... If we can't live a normal family life, we'll create one of our own.

Even under these conditions, he trained himself to end, usually, on an optimistic note:

> The most important thing is not to feel sorry, not to allow yourself to grieve. I don't believe we will really sit here all three and a quarter years. Besides, we are young; we have the strength, we

(Continued on page 14)

Ruth Dayan describes:

MOSHE IN ACRE JAIL



Ruth Dayan and Infant Yael, 1939

In October, 1939, Moshe Dayan was arrested with a group of Hagana men on a training march and taken to Acre jail. Ruth Dayan describes her husband's imprisonment in the second excerpt from "Or did I dream a dream?" — by Ruth Dayan and Jerusalem Post staffer Helga Dudman—being published today by Weidenfeld and Nicolson Jerusalem, together with Steimatzky's Agency. The first extract appeared on January 21.

هكذا من الأصل

ATA's WINTER SALE

UP TO

50% REDUCTION



SHOPPING GUIDE

WOMEN'S WEAR

★ Pincord dresses, 10-50% reductions; examples: long-sleeve, Pincord dress with collar and V-neck, IL38.95 instead of IL77.95 — 50% reduction.

★ Pincord pinafore dresses, 10-50% reductions; example: button-front Pincord pinafore dress, IL47.95 instead of IL79.95 — 40% reduction.

★ Diolen Loft, Angoretto and Acrilan dresses, 10-20% reduction: example: Angoretto dress, jacquard, with long sleeves, golf-collar and tie belt, IL91.50 instead of IL114.95 — 20% reduction.

★ Trouser suits, Corduroy, Pincord, Velveton, quilted Dacron and Denim, 10-50% reduction; example: Pincord suit jacket with collar (wide lapels), slant pockets, flared trousers, IL87.50 instead of IL174.95 — 50% reduction.

★ Diolen Loft knitted suits, 20-30% reduction; example: Diolen Loft suits, jacquard jacket, plain flared trousers, IL105.60 instead of IL147.95 — 30% reduction.

★ Jackets and vests, 10-50% reductions; example: fashionable battledress, "hairy," many zips, corduroy facings, IL199.95 instead of IL299.95 — 33% reduction.

★ Skirts, Corduroy, Pincord, Velveton, 10-50% reductions.

★ Trousers, Corduroy, Pincord, Velveton and Denim, 10-50% reductions.

★ Printed and plain Dacron and flannel blouses, 10-50% reductions.

★ Sweaters, 10-30% reductions; example: Acrilan sweater, wide fashion butterfly sleeves, coloured stripes, IL22.70 instead of IL40.95 — 30% reduction.

★ Corduroy and Velveton coats and raincoats, 10-20% reductions.

★ Corduroy, Pincord and Velveton jackets, 10-40% reductions.

MEN'S WEAR

★ Long-sleeve men's shirts, 10-50%; example: printed cotton shirts, IL14.95 instead of IL29.95 — 50% reduction.

★ Flannel shirts, 10% reduction.

★ Corduroy and Velveton trousers, 10% reduction.

★ Wool and Superpress trousers, 10% reduction.

★ Jackets, 10-20% reductions.

★ Winter flannel pyjamas and Dacron pyjamas, 10% reduction.

★ Acrilan and Flexanite pullovers, 10-20% reductions; example: Flexanite pullover, crew neck, buttoned, IL31.95 instead of IL39.95 — 20% reduction.

★ Fashionable leather belts, 10% reduction.

CHILDREN'S WEAR

★ Youths' Dacron shirts, 10-30% reductions.

★ Youths' flannel shirts, 10-30% reductions.

★ Corduroy trousers and jeans for boys and girls, 10% reduction.

★ Pincord and Acrilan dresses, 20-50% reductions; example: Acrilan jacquard dress, baby collar, sizes 9-14, IL37.10-39.90 instead of IL52.95-56.95 — 30% reduction.

★ Acrilan and Pincord pinafore dresses, 10-50% reductions; example: Pincord pinafore dress, with belt and two pockets, gay colours, sizes 4-6, IL39.95 instead of IL79.95 — 50% reduction.

★ Acrilan and Pincord trouser suits, 10-30% reductions; example: Acrilan trouser suit, jacquard, sizes 4-14, IL59.50-IL68.50 instead of IL84.95-IL97.95 — 30% reduction.

★ Boys' flannel pyjamas, 10% reduction.

★ Fashionable Acrilan sweaters, 10-30% reduction.

★ Pincord skirts, 10-30% reductions.

★ Girls' flannel pyjamas, 10% reduction.

★ Toddlers' Pincord and Denim trousers, 10% reduction.

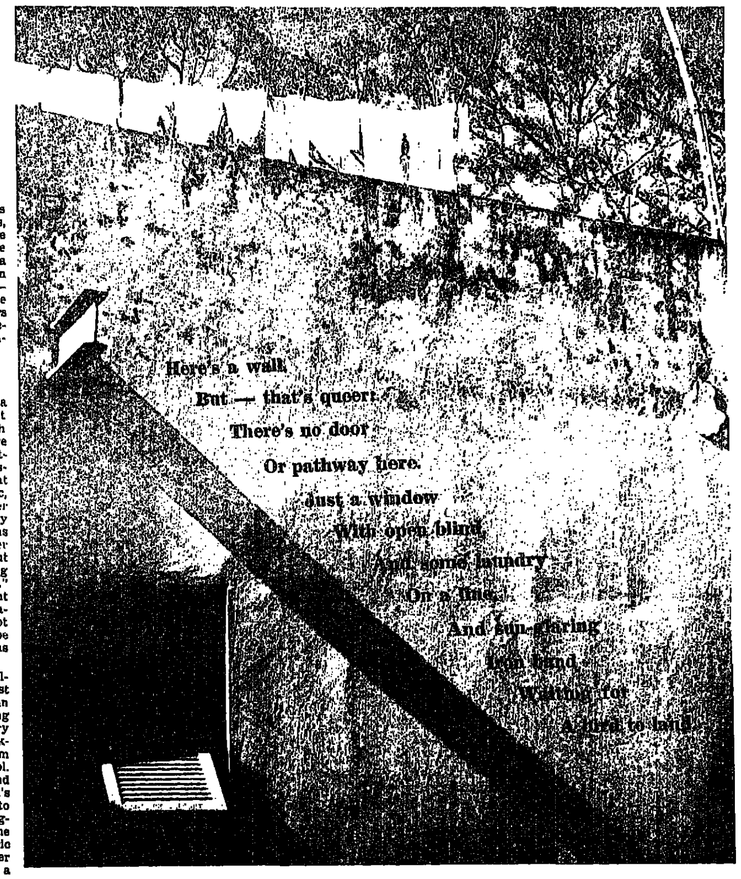
★ Toddlers' winter shirts and pyjamas, 10% reduction.

ATA's fashion is the reason to begin and end a season

ATA

DAHAF

Butterfly's eye-view



By Helga Dudman

A MODEST little Hebrew book for children, in which a butterfly plays the role of mentor — in fact, he functions very much as a teacher in an "open" or progressive school — has just appeared. The title is **HABEETEE TALIA!** הביטי טליה *(Look Talia!, Tel Aviv, Ronigal,* IL6.50). It consists of poems and prose text by Oded Bourla and photos by Nat Suffrin of *The Jerusalem Post.*

Talia — named in honour of Bourla's young wife and also, by chance, of the photographer's daughter-in-law — is a little girl taught by a passing butterfly (who seems to have had very sound training in the Montessori Method) to see how much interest and beauty there is in every single thing around us — at least, in the country.

So, on an early-morning walk past an "enchanted lake" and open fields (there are some houses and paths, too — but old ones) the butterfly composes poems and trains Talia to see things in new, original ways: that an old post tied with a rag is a proud former cypress with a headache; that snails clustered on a thistle have gone to sleep after a tiring session of song and conversation; that two bent chimneys decided to get together for a more affectionate relationship; and so on.

Good and beautiful

"Yes, it's quite true, everything in this book is good and beautiful," Oded Bourla said when I asked him about the absence of negative reality in these poems. "But don't forget, this is for children in the 2nd and 3rd grades, and then they're still absolutely innocent." When do children lose their innocence? "By about the fifth grade."

The poet should know, for he teaches painting to children from 8 to 13 at a Tel Aviv school; and his empathy seems complete. "Last week I spoke to three groups of schoolchildren in Eilat, and afterwards one of the boys had a question for me. 'What are you going to do when you grow up?' he asked."

Bourla's small Ramat Aviv flat was crowded with an excitable black dog; his son Tamir ("I'm 13½ going on 14"); scraps of wool (he designs rugs for Maskit); brushes, paints, paintings, sculpture and mobiles (he studied art at Bezalel); five guitars (which his wife Talia teaches); photographs of children (including some by Nat Suffrin — both have been photographers since they were teenagers and neighbours in Little Tel Aviv); and 800 classical records on tape (Bourla also composes).

Growing up a Bourla

As the son of the late Yehuda Bourla, one of the country's best known writers, he grew up with much of this: "In our house, there was always literature, music, painting — I grew up in the atmosphere of it all. At the time Nat and I first met, I was writing music, painting, and sculpting. My brother translates plays and one of my sisters also translates and designs theatre costumes. My other sister doesn't do any of these things, but I think she's the most interesting of all of us. She's a spellbinder." Literary personalities were frequent visitors at the Bourla home — Bialik, Tchernichovsky — "but no, not Alterman; he was a bohemian type which my father certainly was not."

This is his seventh book for children, all written within the last three years; four more are now in production and another four being read by publishers. "They come very easily to me, and I write very quickly. My best ideas come while I'm on the bus, on the way to school. Rhyming is easy for me too, and I don't think you'll find one that's forced." He is now beginning to think about translations into English. (Bourla spent 12 years in the U.S. where he worked "as a fabric designer, as a Hebrew announcer for the Voice of America and in a brewery.")

I asked whether today's sophisticated children respond differently than they did even a brief 10 years ago, when Bourla began teaching. "Television does something to people — I don't know if it broadens or narrows their horizons, and I don't know whether it's good or bad. Today all the little girls in my class sing the theme song from the TV film 'Leonardo da Vinci'." Is it harder today to teach children "simple" enjoyment: "Those who had a little 'soul' always responded. The tomcats never did."

Childhood today is certainly different from when Bourla was a boy. "Children now grow up so much faster, and are interested in so many *things. When I was young* (in Jerusalem, and Zichron Ya'acov, where his father was principal of the school), our pastimes were very limited. At a place like Zichron there was no radio, and cars were very rare. What we did was read. When I was 12 or 13 I read books by Tolstoy or Werfel, and earlier I loved Sherlock Holmes and Sienkiewicz — all in Hebrew, of course. We could hardly wait for the new editions."

Bourla turned to his son Tamir and said, "You know, I don't think you read enough."

"But I've just read all of Damon Runyon," said Tamir. "And I like all sorts of books. Except books about medicine. I've just read 'Microbe Hunters' and I didn't like that at all."

The children's book industry here, Bourla said, is flourishing — TV or no. "Until recently it was in bad shape, but now I think it's improving, though I'd like to see more originality. Translations are not the answer — a story suitable for children in, say, Scandinavia, might not have much to say to Israeli children. But the publishers are doing well. I know of one who for technical reasons, needs to curtail production; he can't decide whether to cut down on the children's or the adults' books."

Photos came first

In "Talia," the photographs preceded the poems. Nat Suffrin told me that he had a big selection of prints, and Oded and he sifted through them. "We narrowed it down to 36, and he wrote the poems from the pictures." It was narrowed down further, and only 14 appear in the book (unnumbered, "because there are really so few").

"It's strange how seldom people use their eyes," Nat observed in explaining his attitude to his camera. "I'm guilty myself, because often I don't either because I'm too busy with my own thoughts. But whenever I have a camera in my hand, there is much more awareness — and when I'm walking with a friend and 'see a picture,' that is the really happy moment of shared enjoyment, which can be shared even more later when that magic glimpse is transferred to paper."

Looking over his pictures in the book, some of which were taken several years ago, he added: "Oded, my brother Yehuda, and I myself had some wonderful times, as boys, experimenting with an old folding camera, trying out double and triple exposures, and working with mirrors. Then I got a serious camera, with controls, for my 16th birthday — and then the fun turned into, not a search for laughs, but learning how to see and how to record the impact of each sight.

"That was when we became less innocent in our photography. But before that, as boys, we were enjoying — without knowing it, of course — a kind of golden period of our youth. And somehow, all of it circled around the Bourla household."

As anyone can see, the reproduction in this little book is not outstanding and the blacks are not always very black. A friend who saw the book thought it was a pity it was not in colour. I am fairly unmoved by both complaints, as I seem to have been born on the side of the butterfly: there will always be glossier paper, blacker blacks, better colour reproduction somewhere on the other side of the fence or the ocean. The point is to see all there is to see in what we have before us.

LUDWIG MAYER LTD.

BOOKSHOP

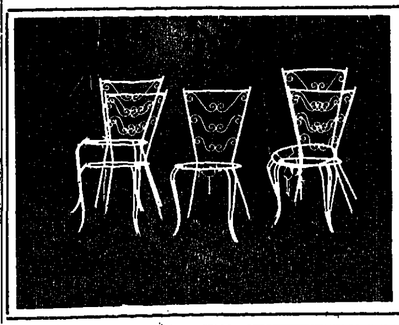
4 Rehov Shlomzion Hamalka, Jerusalem

Tel. 222628

P.O.B. 1174

WATCH FOR OUR SPECIAL WINDOW DISPLAY THIS WEEK ON

PSYCHOLOGY AND EDUCATION



In the garden by the lakeside,
Five chairs standing in a row —
Five chairs gleaming like a gowned bride,
But left all alone now — oh . . .

Last night's party was such great fun —
People danced and sang and played.
Now the company is all gone;
Only the five chairs have stayed.

But two of them, as you can see,
Feeling wobbly in the kneecaps;
Never saying: Please excuse me —
Climbed right into their friends' laps.

هكذا من الأصل

Putting out the fires of the world

By Moshe Kohn

THE personal holocaust of a man who survived the Nazi Holocaust led to an educational campaign in France that has cut down the number of forest fires and prevented deaths in these fires in the past two years.

For every seven forest fires in France in 1970 — in one of which Martin (Mietek) Gray lost his wife and four children — there were 1,75 fires in 1971, without a single fatality, and, in 1972, only one fire for every seven in 1970, again with no fatalities.

These official French figures, reported widely in the French press, are the fruit of the activity of the Dina Gray Foundation which Gray founded after the fire which took his entire family on October 3, 1970. The story of this tragedy and of Gray's struggle for life as a teenager in the Warsaw Ghetto, in the Treblinka death camp and other camps, and as a fighter in a Polish partisan unit are told in his recently published autobiography, AU NOM DE TOUS LES MIENS (Robert Laffont; Hebrew: BESHEM KOL BNAY BAYTI בשם כל בני ביתי Weidenfeld and Nicolson Jerusalem; and English: FOR THOSE I LOVED, N.Y. Little Brown, and soon to be brought out in London, by Weidenfeld and Nicolson), reviewed here on January 5.

Fifth visit

Here on a visit, his fifth, Gray said he had written about half the book before 1960, when he left New York, where he had gone to live with his grandmother right after World War II (on West 187th Street in the Washington Heights district of Manhattan), to settle at Tanneron, in Southern France. "After the tragedy," he said, "it became more urgent, and I finished the book within a few months."

Previously, like so many other Holocaust survivors, "I didn't want to remember. I wanted to find a little happiness and didn't want to cloud that happiness. Of course, a person can't get away from something like that, but you try to push those memories away." In the Holocaust he lost his parents, sister and brothers and many other relatives. Three of his four children were born at home, and he himself delivered them, and "each time I delivered them I thought of the copies of a leaflet: on one side are



Martin Gray as a 21-year-old partisan lieutenant.

so many people perished in forest fires in France was that instead of staying put inside their stone or brick homes and waiting for the fire to pass or spend itself, they tried to flee in panic — and fled right into the flames.

The first activity of the Foundation was to publish and distribute among France's eight million children a pamphlet, "Elementary Code Protection against Fire." In the course of the campaign the French Government allocated huge sums to fight forest fires, which in the previous 15 years had destroyed four million dunams of forest in France. It also issued millions of copies of a leaflet: on one side are the faces of Dina Gray and her children, a black-bordered box with the legend: "Tanneron, 3 October 1970: The Gray family perished in one of the blazes which ravage the Cote d'Azur," capped by a headline: "Never Again;" on the other side: a headline, "Do not forget," followed by a list of things to do and not do in case of forest fire. Yes, Martin Gray is well aware of the connection between these two headlines and the mottoes of those concerned with teaching what in Israel is called "Holocaust-consciousness."

Tree per child

The campaign includes another feature familiar to Israelis. This is the Foundation's "*Un enfant un arbre*" ("A tree to each child") drive, whereby every French child will plant a tree a year to heal the ravages of the forest fires. This campaign, too, has been widely reported in and promoted by the French press, which has also made the comparison with the Jewish National Fund's tree-planting drives.

"In a couple of years," Martin Gray said, "the Dina Gray Foundation has done what was not done in 50 years. It needed a holocaust like mine to get things moving. Eventually, we plan to find other projects. There are 'fires' all over the world." Meanwhile, the French Government has incorporated the Founudation into its own anti-forest fire setup and has recognized it as a "public benefit" — meaning that it is giving it an annual subvention.

His book has so far appeared in 18 languages — the latest: Icelandic. In France it has sold a quarter of a million copies in less than a year and is now selling at a stronger rate. — The publisher said that the book would outlast him." The American edition, brought out in December as a Book of the Month Club selection, has already sold several hundred thousand copies. A second printing of the Hebrew edition is under way.

'A book of hope'

Gray said that he has received thousands of letters from readers, many for whom this book is their first reading on the subject of the Nazi Holocaust — "I feel that this book has opened many people's eyes to the Jewish problem." Many of the letter-writers refer to the book as "a book of hope." In France, a Catholic-Protestant council crowned the book as "the religious book of the year," and a Catholic newspaper, "La Croix," wrote that "every Christian home must possess Martin Gray's book." Many French newspapers published extracts (as, in Israel, "Yediot Aharonot" did), and the London "Observer" is to run extracts in its Sunday Magazine.

His present visit is connected with a film he plans to make — "a great, great film which will tell the story of my family, of my people; which will try to tell the whole world not to forget." He is sure that existing film companies would have been glad to buy the rights to the film, but he is "afraid that they would Hollywoodize the story." So he and a group of friends "of Waraww Ghetto background" have banded together to produce what is intended as "a movie of hope, a monument."

The film will also treat the Holocaust period, and as the group wish it to contain "as much truth as possible," Gray is here to speak to Holocaust survivors like Yitzhak (Antek) Cukierman, who was one of the leaders of the Warsaw Ghetto Revolt, Haya (Hayke) Grossman, who played a leading part in the Bialystok Ghetto Revolt, "and also less famous ones," about the contents of the film and also about appearing in the relevant sequences. They may also do some of the shooting in Israel.

"We don't see any problems in financing the film," which is expected to cost $6m.-$8m., and when we have the first couple of million we will go public." But would-be investors "also have to make some charitable contribution — to Israel or something connected with the Six Million." Gray reported that the undertaking "already has many subscribers," and added:

"The movie could become a great monument — this is what I'm living for now."



The late Dina Gray and the late Gray children on the family estate at Tanneron, Southern France, where a forest fire took their lives as they tried to escape.

He is also finishing a new book — "a book of reflections which tries to point to a moral lesson, tries to show others that they can also go on; to show that the best way to help yourself is by helping others — a book against despair. This is the little job I still have, a kind of mission."

He is calling the book "The Book of Life," which, he said, "is a very pretentious title — I hope I live up to it."

THE HEBREW UNIVERSITY OF JERUSALEM

Overseas Students Admission Office

REGISTRATION OF APPLICANTS FOR THE 1973/74 ACADEMIC YEAR

(NEW IMMIGRANTS AND OVERSEAS STUDENTS)

Registration began on January 14, 1973, and will continue until February 28, 1973.

APPLICATIONS CAN BE MADE FOR THE FOLLOWING:

HUMANITIES	EDUCATION
SOCIAL SCIENCES	TEACHERS' CERTIFICATE
MATHEMATICS AND NATURAL SCIENCES	TRAINING FOR DIRECTORS OF COMMUNITY CENTRES
SOCIAL WORK	CRIMINOLOGY
LAW	APPLIED SCIENCE AND TECHNOLOGY
AGRICULTURE	NUTRITIONAL AND DOMESTIC SCIENCES
PHARMACY	GRADUATE LIBRARY
MEDICINE	
DENTAL MEDICINE	

Holders of foreign matriculation certificates or diplomas testifying to the completion of secondary studies, or students who have studied in a recognized institution of higher learning abroad should apply in person or in writing for application forms to the Overseas Students Admissions Office, P.O.B. 24100, Goldsmith Building, Room 211, Mount Scopus campus, Jerusalem.

Candidates wishing to meet with an admissions advisor are cordially invited to write to the above address or to contact Tel. 02-88301, ext. 63, for an appointment.

RUTH DAYAN

(Continued from page 11)

can stand this. Ultimately, it's not only our private matter and we aren't the only ones. How many Jews are arrested every day in this country? How many others are here in Acre? Be strong, and raise our wonderful Yuli...

By mid-February, after more than four months in the Fortress and much negotiation by our people, "the Forty-Three" were moved to Mazra. This was a work camp not far from the Fortress and near a government experimental farm; today it is a mental hospital. The prisoners' duties now included working at the experimental farm, which was a fine arrangement since many of them, including Moshe, were farmers from birth. And as prisons go, it turned out to be far from unendurable.

On one visit I brought Yael, who at eighteen months was already walking. She managed to squeeze through the entanglements of barbed wire and throw her arms around her father. As they held each other through the wire, the child in a fluttering white dress and the kneeling man in a brown prison uniform, I heard the camp sergeant shout, "If you don't take that kid out I'll shoot!" The scene haunted me for months.

There were also Arab prisoners, detained for illegal political activity, and relations between them and the Jewish prisoners were generally excellent. For the Feast of Ramadhan that year the Jews ate in the Arab mess, and when some Beduin prisoners from a tribe near Nahalal were also arrested, Moshe wrote with concern asking what had happened to those he knew.

As the days dragged on, it became hard even for Moshe to remain cheerful:

> I know I'm not a diplomat and can't fully deal with such problems and maybe I exaggerate the importance of our matter. But I know that without continuing pressure, nothing will be achieved. There are prisoners who sit for years without being granted a trial...

But he always kept a rational balance, and concluded:

> To every war there is an end. Take care of yourselves, be well, send me pictures.

For my twenty-third birthday, in the spring of 1940, Moshe wrote me a poem. Writing poetry and playing with rhymes was always something that gave him pleasure; and these verses, which he called "Evening in Acre," have of course always had enormous meaning for me:

From prison in Acre, a very small token on her birthday,
To Ruthie, with Yulik alone in the hut,
To Ruthie, the girl and the mother.

Evening, and letters have come from home.
The guard moves along. Light the cigars...
Under the blankets, by flashlight alone,
Hearts pour out, like guitars.

From outside a golden moon steals in,
And the song of frogs and the smell of hay.
One single window, barred, crossed and thin,
Cuts all into quarters, quarters to stay.

The sounds fade away. Out goes the light.
Footsteps go by in the corridor. Then
By the wall like misty forms in the night
People huddle together there — children.

MAC THE SHLIMAZEL

POINTING THE WAY: Memoirs of Sir Harold Macmillan. London, Macmillan. 804 pp. with illustrations. £4.50.

Reviewed by Susan Hattis Rolef

THE titles which retired statesmen choose for their voluminous memoirs are often the most imaginative thing about them. To Harold Macmillan's "Winds of Change," "The Blast of War," "Tides of Fortune" and "Riding the Storm" has now been added **POINTING THE WAY**, which covers the years 1959-61.

The student and writer of contemporary history eagerly await the publication of these long and often tedious accounts, hoping to find pieces of new information, which will help fill gaps in the puzzle of a period, in respect of which the official documents will not be opened for years to come.

Macmillan's latest volume, though not recommended reading to anyone not interested in the man (not an exciting personality) or in the specific years covered, does supply a good deal of information on the author's opinions and impressions of the various problems, which came up during the years 1959-61, and of the personalities with whom he dealt. Of particular interest are fragments of letters, memoranda and diary entries, written by Macmillan at the time, from which he quotes generously.

When Macmillan became Prime Minister, following Eden's resignation at the beginning of 1957, there were many who hoped that he would put the British house in order, and would help Great Britain to find a new role on the international scene. Macmillan was not lacking in initiative — whether towards Europe, the Soviet Union or the new nations which were rapidly gaining independence from Britain. For some reason, however, everything he touched went wrong — his proposal for a European free trade area to cover the whole of Western Europe was torpedoed in 1958 by the French; his application to join the Common Market was vetoed by de Gaulle in 1963; his discussions with Khrushchev soon after the famous Berlin ultimatum only earned him the suspicion of his allies; the Summit Conference of May, 1960, which he had worked so hard to arrange, was wrecked by the Soviet Union using the famous U2 incident as an excuse; the two Federations which Britain tried to organize during this period — in Central Africa and in the West Indies — came to nothing; South Africa left the Commonwealth despite Macmillan's efforts to keep her in; but, worst of all, the British economy went on moving from bad to worse.

Deserves credit

Every retired statesman writing his memoirs tries to paint a favourable portrait of himself for posterity, and carefully edits the material which he uses. Macmillan deserves credit for admitting that most of what he tried to do during these years was a dismal failure, although, of course, it is always some one else who is to blame. Nevertheless, even as he describes the failures, he does not lack a sense of humour, as he noted in his diary on May 7, 1960: "Quite a pleasant Saturday — the Commonwealth in pieces and the Summit doomed."

Except for the first chapter, which deals with the 1959 General Election, and the second, which attempts to give an account of what it was like to be a Prime Minister in Britain at this time (both rather dull accounts), most of the remainder of the book deals with foreign affairs.

Macmillan's remarks concerning his encounters with various statesmen and the issues which were discussed help us to understand British relations with other countries.

Macmillan did not care for Adenauer, "He has become like many old men, vain, suspicious and grasping," and he felt that the German policy concerning the Oder-Neisse, Berlin and the recognition of East Germany was unreasonable. He liked Erhard "with his large face and small mouth recalling the



Harold Macmillan—plenty of initiative, but everything he touched went wrong.

pictures of Henry VIII," but felt that he cut a rather tragic figure in German politics.

Macmillan greatly admired de Gaulle, though he declares his disappointment with the fact that the General's sense of history seemed to look only back into the past and not into the future. Macmillan remembers favourably the period during the War when he had known de Gaulle in Algiers, but he realized that part of the General's anti-Anglo-Saxon sentiments were rooted in those years, when the British and Americans regarded him as something of a nuisance. For some unexplained reason, Macmillan felt himself exempt from de Gaulle's prejudices.

Of the many observations which Macmillan makes about de Gaulle, some seem quite to the point: "De Gaulle was a man who was never rude by mistake" or "he does not apparently listen to argument. I mean this almost literally. Not only is he not convinced, he actually does not listen."

France and Nato

The most interesting information, however, which Macmillan supplies is the fact that throughout this period he tried to convince the Americans that they should accept de Gaulle's project for tripartite consultations on all international issues, and should assist the French to build up their own nuclear force. "The future of Nato, of Europe, and, perhaps, even of the effective operation of the whole Western Alliance, now depended on France," he wrote to Kennedy in April, 1961. In de Gaulle's last volume of memoirs covering the years 1958-1962 (*Memoirs of Hope*, London Weidenfeld and Nicolson, 1971), there is no acknowledgement of Macmillan's efforts. It is, of course, difficult to know whether de Gaulle was aware of them.

On the whole, Macmillan seems to see the Americans as a rather naive bunch who are in need of British advice. One wonders what the American leaders think of the following statement: "It is curious how all American statesmen begin by trying to treat Britain as just one of many foreign or Nato countries. They soon find themselves relying on our advice and experience."

He does not hide his contempt for Cabot Lodge, Adlai Stevenson, "and other half-baked 'liberals'." He liked Eisenhower, with whom he was on excellent terms, but whose limitations he recognized. His great concern with making a favourable impression on Kennedy was pathetic: "I must somehow convince him that I am worth consulting, not as an old friend (as Eisenhower felt) but as a man who, although of advancing years, has young and fresh thoughts," Macmillan wrote to the British Foreign Secretary in November 1960.

One of the discussions with Kennedy described by Macmillan deals with the Cuban situation in April, 1961. He reports Kennedy as having told him a week before the abortive Bay of Pigs landing that the 1,200 Cuban exiles in Miami ought to be sent back to Cuba to become guerrillas there, for that was the best way to fight Castro.

Of Khrushchev, Macmillan wrote to Eisenhower: "While (he) is undoubtedly a clever and calculating politician whose intellectual formation has been entirely in a Communist form, he is more like a human being than Stalin ever was." He also agreed with de Gaulle that Khrushchev "was perhaps a man who felt also some responsibility for the world," which was the main reason why contacts with the Russians were so important.

Macmillan's account of his long African tour in 1960 is the least sincere part of the book. The attempt to say something nice about people whom he could not have really liked and whose ideas were anathems to him smacks of hypocrisy, or some lofty, superior sentiment, as if to say: well, what can you expect of the inhabitants of the African continent? With an indignant air he defends the British decolonization effort: "It is a vulgar but false jibe that the British people by a series of gestures unique in history abandoned their Empire in a fit of frivolity or impatience." One wonders whether Macmillan would support the notion that the Empire was put together, in the first place, in a fit of absent-mindedness.

'The Crazy Gang'

Concerning the Congo, Macmillan's main concern was to keep the Soviet Union out, but the whole situation seemed to him "more like the Crazy Gang than anything I can remember." He had a low opinion of the United Nations forces which were sent out to restore the peace in the Congo. "The United Nations army consists (with the exception of the Swedes, who have not fought anybody for 200 years, and the Irish, who will fight anybody) of a queer lot...Yesterday, an Ethiopian soldier shot a Swiss banker in Elisabethville with a bazooka. No one knows why, and no one cares. But even Swiss bankers ought to have some rights."

Macmillan's habit of thanking and complimenting his secretaries, aides, butlers, housekeepers, etc., is rather tedious, and one wonders whom this could possibly interest, except the persons themselves. Nevertheless, one can perhaps excuse the frequent compliments bestowed on the Queen and on his wife, Lady Dorothy.

His very British sense of humour is amusing. The funniest section by far is his account of a private and informal visit by de Gaulle to Birch Grove, Macmillan's home in Sussex. With British and French policemen swarming in the area with Alsatians ("One Alsatian happily bit the 'Daily Mail' man in the behind") and large quantities of plasma kept in the fridge in case an attempt was made on the General's life ("Mrs. Bell, our devoted cook, protested that these (the refrigerator and the deep freeze) were needed for more appetising contents") one can just imagine the cosy informal weekend spent by the de Gaulles with the Macmillans.

Just one comment to the publishers before the next (and last?) volume of Macmillan's memoirs is published: if the front jacket must include a coloured photograph (of Macmillan with Kennedy and Lord Home looking sickly in pink and yellow) why the terrible printing job?

Dr. Rolef is Lecturer in International Relations at the Hebrew University.

Soviet Jewish intellectuals defend Solzhenitsyn

FOUR leading Soviet Jewish intellectuals, activists in the emigration struggle, have addressed a letter protesting against an article by Mikhail Grobman in *The Jerusalem Post* of November 10, 1972 alleging that novelist Alexander Solzhenitsyn is anti-Semitic. (Grobman, a Jewish artist from the Soviet Union who settled in Israel recently, wrote, *inter alia*, that "Solzhenitsyn... tends... to blame the Revolution on the Jews... The Russian people is thus presented as a victim of unforgiving Jewish cruelty." He also discussed what he saw as Solzhenitsyn's "negative" portrayal of Jewish characters in his novels.)

Natan Finegold of Moscow dictated the letter over the phone to Michael Sherbourne, a London schoolteacher who is in regular telephone contact with Soviet Jewish activists. Sherbourne, who speaks Russian fluently and who acted as translator for Raiza Palatnik during her press conference on arrival here, has passed the following text on to *The Post's* London correspondent, David Lennon, as follows:

"We the undersigned wish to express the sharpest protest against the slanderous and definitely untrue accusation of anti-Semitism on the part of Solzhenitsyn which appeared in a recent article by Mikhail Grobman published by your newspaper.

"The ill-advised and ignorant accusations by the author of this article compel us to disassociate ourselves utterly from such opinions.

"This in itself constitutes an attack on the honour of the Jewish People and of Israel which we, striving to emigrate there, hold especially dear.

"This unworthy deed on the part of Grobman is evidence of how much the spiritual life of the Jewish People is still affected by the heavy legacy of the past."

DAVID AZBEL
NATAN FINEGOLD
VITALY RUBIN
MIKHAIL AGURSKY

THE SECOND (REVISED AND ENLARGED) EDITION OF

KIBBUTZ BIBLIOGRAPHY

compiled by Shimon Shur, has recently appeared.

This is a comprehensive list of works that includes books and publications on the Kibbutz, in languages other than Hebrew.

Price: $3.50 or IL8.50

Send orders to: Higher Education and Research Authority of the Federation of Kibbutz Movements, P.O.B. 303, Tel Aviv. Tel. 261111, Ext. 578

A close up of Israel through

ZOA IIS INSTITUTE OF ISRAEL STUDIES

ZOA HOUSE, 1 DANIEL FRISCH ST. TEL-AVIV PHONE: 259341-2-3

A series of lectures, followed by discussion, on the fundamental elements of the State of Israel, designed for English-speaking settlers

Through an apolitical forum led by experts in their fields

Second Seminar starts on February 1, 1973

DEMOGRAPHY OF ISRAEL

Programme:

Feb. 1, 1973	ABSORPTION OF ALIYA IN THE SEVENTIES Moderator Gabriel Glazer, President, A.A.C.I.	Nathan Peled, Minister of Absorption
Feb. 8, 1973	A MEETING OF CULTURES	Itzhak Navon, M.K., Deputy Speaker of the Knesset
Feb. 15, 1973	ALIYA IN A NON-IDEOLOGICAL PERIOD Moderator Sima Altman, Vice-President, A.A.C.I.	B.Z. Sebul, Dean of the Faculty of Social Sciences, Haifa University
Feb. 18, 1973	FOLKLORE EVENING AND SOCIAL GET-TOGETHER	
Feb. 22, 1973	THE YEMENITES' CULTURAL AND SPIRITUAL BACKGROUND Study Tour to Representative Settlements Registration Fee for Members IL10.-	S. Avizemer, Histadrut Executive Committee

For further information and registration call or write to Institute of Israel Studies, Z.O.A. House, 1 Rehov Daniel Frisch, Tel Aviv, Tel. 259341/2/3; 9 a.m. to 12 noon.

هكذا من الأصل

Acting out the Jew

FOR many centuries, the drama was peopled with stereotypes (and indeed it still is — as any viewer of television serials can testify). The stage Jew, until well into the 20th century, was overwhelmingly a negative stereotype. It is true that from the 18th century there was a contrasting positive representation (notably Lessing's "Nathan the Wise"), but this long continued to be the minority image. The main development runs clearly from the mystery plays (where the Jew is often identified with the Devil) right down to the Nazi depiction of the Jew.

Edgar Rosenberg (in his contribution to "The Jew in English Drama") writes that the most appropriate term to describe the image of the Jew in drama until the end of the 19th century is "parasite." Up to the 19th century, the stage Jew was little and filthy; in the 19th century he was a social parasite, a greasy social-climber. This corresponds clearly to the picture drawn by Dr. Alex Bein in his essay on the concept of the Jew as a parasite which was a characteristic of anti-Semitic thought from the late 19th century — with the conclusion that once the Jew was so regarded it was a natural step to treat the Jew as one treats a verminous parasite — by extermination (note the very term). It is clear that the image of the Jew in drama played its part in the total picture.

THE JEW IN DRAMA by M.J. Landa. Introduction by Murray Roston. 21s. Star 340 p. xxx 00 8208
THE JEW IN ENGLISH DRAMA by Alfred Ehrenpreis. Compiled by Edward Wagenknecht with Foreword by Dr. Solomon Grayzel. Illustrated. 340 p. 00 8208
Reviewed by Geoffrey Wigoder



"Right out of 'Der Stürmer'," the West German magazine "Der Spiegel" called the above Shylock as portrayed by the German actor Mahnke, in a production staged by a Jewish director, Peter Zadek, who said that he staged his Shylock as a "malicious, lecherous, foul Jew" because this "perfectly fits the Jew-stereotype of many people," and therefore should shock them into "a real and incisive analysis" of their feelings.

Main outlines

The main outlines for the stage Jew were long provided by the blacker shades of the dominating figure of Shylock (the more redeeming aspects of the Shakespearean portrayal were ignored). As Coleman puts it, before 1700 the Jew was a dark villain to be hated or avoided; after 1700, a lesser villain and a caricature to be hissed and laughed at. No Jews lived in England in the former period, so the accursed stage image developed readily — a product of fanaticism, intolerance and ignorance. The stereotype was a complete product of the imagination — a major influence being the tradition of the role of the Jews in the last days of Jesus (including the marked influence of the figure of Judas Iscariot, in token of which Jews were generally depicted with red hair). The Jew was a dog, and it says Landa, he was no longer a dog in the plays of the time of Queen Anne, this was the result of a rise in estimation for dogs.

Landa's book and Rosenberg's essay both trace this theme. Despite its comprehensive title, Landa's work naturally strays outside the drama of England, and his occasional interludes (including chapters on Hebrew drama, plays on Biblical themes, the Yiddish theatre and the drama of the Continent and five lines on the U.S. theatre) are inadequate and superficial. But for England, this pioneering work (first issued in 1926) retains its value, although it sometimes is dated and is frequently highly subjective, leading to distortions, particularly in the modern period.

Rosenberg's essay provides a certain corrective. He commends that after the 18th century, Landa's intelligent commentary quickens into perspective. Landa, he says, is often a victim of his own righteousness and gives the impression that the work of a play is equal to that of the work of its Jewish character(s) (to this day this is a common complaint in Jewish journalism). Nothing, he adds, can save Richard Cumberland (18th-century author of a favourable but futile play called "The Jew") for posterity or place "Abie's Irish Rose" above Marlowe because its portrayal is more sympathetic. Prof. Roston, in his introduction, finds that the application of psychological criteria to literature was only in embryonic form in Landa's time and has been most significantly developed since. But after all these qualifications, Landa still makes good reading.

Mystery plays

Shakespeare, he points out, was crystallising — not inventing — a tradition. Already in the mystery plays, the Jewish characters are treated with scant respect and, of course, are blamed for the Crucifixion. The historical side was inevitably naive — the "Hebrew" soldiers swear "by Mahound" and (most delicious) Herod's messenger is named Watkins. The mysteries gave way to the moralities — but there was no change in the Jewish characters.

From the later 16th century the Jewish usurer appears on the scene. Marlowe's "Jew of Malta" was a lovely figure and was also played on the Continent (for 200 years it was the only play with the Jew in the leading role albeit as the villain). Shylock, however, became the taste for the stage image of the Jew. In the ensuing 50 years (until the Puritans closed the theatres), Jewish characters were often featured in the play — and always as dire villains, completely devoid of humanity and kindliness. Generally depicted as foreigners (which was accurate, as there were no Jews in England), they were shown as mutilators and usurers. Neither of the books under review makes any mention of Milton's "Samson Agonistes," which was not a play but a poem cast in dramatic form, but even if not written to be performed, it deserves consideration as representing a breakthrough in its sympathetic portrayal of a Jewish character.

Landa points out that in the 18th century the stage Jew was reduced to talking gibberish. Until this period, he may have been villainous but at least he was an Englishspeaking villain. Now the sort of lines written for the Jew ran: "You pay me vid your honour and den Cupid, my little clerk, vill give you a receipt and I vill stamp it vid a kiss." In the 19th century this was compounded by a lisp — the Jew was expected to pronounce "s" as "th" (but strangely, these linguistic peculiarities were limited to male Jews; the Jewesses were not so afflicted). According to Landa, "The 20th century was reached with the Jew helplessly debased — an unslayed buffoon condemned to outlandish gesticulation, his specific make-up bordering on the foreign and with a nasal, leping jargon."

Revolting types

Coleman modifies this somewhat by mentioning some more sympathetic portrayals in the 18th century but he, too, finds most of the stage Jews of that time to have been revolting. In the early 20th century came a more sympathetic stereotype (imported from the U.S.) of the "Potash and Perlmutter" or "Cohen and Kelly" nature (one play quoted by Landa had a prophetic quality of which he was unaware; entitled "The Irish Jew," its subject was a Jew, more Irish than the Irish, who became Lord Mayor of Dublin). It was only later in the 20th century that the Jew became an integral part of society on the English stage. The turningpoint is Galsworthy's "Loyalties" — a serious effort to grapple with anti-Jewish prejudice in modern society (the ice had been broken on the Continent somewhat earlier — to a large extent by Jewish dramatists).

In his introduction to Landa's book, Prof. Roston adds a postscript on more recent developments. The Jew on the English stage since World War II has been largely created by Jewish dramatists — and is therefore more authentic (although subjective) (by its reflection of the author. The main theme is of the escape into the open society. "The Jewish-created Jew is emancipated from his ghetto tradition and has jettisoned almost all its Jewish sources," writes Prof. Roston, who adds his feeling that the message conveyed is still similar to that of the Jewish prophets.

Landa has an amusing chapter on the English music-halls. The "Hebrew" comedian was imported from the U.S. in the early 20th century, although he had forerunners in England (it was a song called "The Cheesy Man" sung in a Leeds pantomime in 1888 that revived the term "cheesy" for Jew, and it was "The Cheesy Coon" in 1900 who was singing "Oh Rachel my darling, come and see the silver in the silvery moon"). Landa finds the Jew in the music-halls generally pleasant figured and sharp but often lyrical and reserved (nevertheless my qualification of a later period is of a basically negative stereotype).

The main section of Coleman's book is his major bibliography of the Jew in English (and U.S.) drama. The listings and annotations are excellent, with meticulous notes on major productions, Jewish characters and sometimes a brief synopsis of the plot. It goes down to 1926, the year of Coleman's death but is full of fascinating and helpful details. It is to be hoped that someone will produce a supplement covering the past 50 years.

ISRAELITISCHES WOCHENBLATT
REVUE JUIVE
Founded in 1941
Editor-in-Chief: Ben Horowitz, Wiesenstrasse 14, Zurich
Published in German and French. This independent Swiss paper will keep you informed week by week about what is happening in Jews all over the world in the fields of religion, politics and culture. Large advertising section for business and personal notices.
Rates and terms of advertisements available.

TWO POEMS

By Reena Ribalow

To Marshal: From a Rooftop, Jerusalem

Resisting dreams of sunken cities
buried in this mound of rooftop dirt,
I excavate
against a miracle
with mop and broom.
Parting seas of death and pine,
I open tiled paths of bluish-white,
as still, quiescent,
constant as a flame.

Disintegration is not news to me.
Like you, I have been
finely tuned toward flame.
With glittering pins
the shared Romantic Lie
has fit you to your velvet setting;
there you blaze
with intricate and fatal colour,
not yet sure enough to die.

These gold-veined stones
are luminous with scars;
their stern retentive colour
teaches me to be opaque.
Below me now,
Jerusalem weaves on
her secret streets
through mysteries of light.

Marital Thoughts in a Jerusalem Cafe

Cigarette-seeded flowerpots
dry, inimical to growth;
only newspapers flower here.
Neither Hebrews, German, French
brings us news
we do not know.

Inside we wait.
Through open doors the sunlight falls,
regardless,
on the doomed, and those
who will not grant the doom.
These, my people,
so I'm told,
each locked inside the prophecy
of a solitary coffee cup.
The sadness of a drooping orange sock,
the slight dark bodies
hostile to my own —
against them there is no
denial I may work
like magic,
and be free.

Although your absent spirit
haunts this hour,
hard, malignant is this
flowerless fragment of earth,
you are my promised portion;
I am covenant-bound
to work our desert,
faithful, visionary,
till it blooms.

Reena Ribalow-Reimer is a writer living in Jerusalem, where she teaches at the Jerusalem High School.

ULPAN AKIVA NETANYA
International Hebrew Study Centre
MINISTRY OF EDUCATION AND CULTURE
Adult Hebrew Language Section
Three Weeks Spoken Hebrew Course
Opening: February 4, 1973
Intensive residential course for tourists, immigrants and residents (beginners only).
Enjoy a meaningful experience!
Learn Hebrew in an Israeli atmosphere!
Residents of Netanya and vicinity are accepted as external students.
INFORMATION AND REGISTRATION:
Ulpan Akiva Netanya, Havatselet Hasharon.
Tel. 053- 23047, 053-24506.

Christian Comment

Meir meeting with Pope marks a 'milestone' • Protestant Choir flourishes • Ethiopian Christmas

ON the occasion of the visit of Prime Minister Golda Meir to Pope Paul VI, Oikumenikos requested comments on this historic event from a Catholic living in Israel:

As a Catholic living in Israel, who has decided to participate in the destiny of this country, I feel myself doubly concerned with the visit of Golda Meir to Pope Paul VI. In the first place because the ties between the country which has become mine and the supreme Head of my Church are, of course, not a matter of indifference to me. In the second place because at this time I feel myself challenged by the people around me, as though I had to account for the decisions and attitudes of the Church hierarchy.

I must confess that for both these reasons I feel myself in an embarrassing situation. Even when my personal instinct, my theological persuasion and the hope implied in my faith convince me that the Vatican should have recognised the State of Israel at the moment of its establishment, I can understand why this recognition did not take place. But it is difficult to make Israeli friends understand the reasons, even if they approach the issue without unfavourable preconceptions. Perhaps now is the occasion to present the arguments by which I have tried to convince myself.

These are on three different levels. The first emerges from the current policies of the Holy See in matters of international politics: the Vatican has never officially recognized a country in a state of war, or whose political borders have not been guaranteed by international bodies. (One could mention, for instance the issue of the German and Polish dioceses on the Oder-Neisse border: the redivision of the ecclesiastical territories was only finally determined last year, more than a quarter of a century after the Second World War.) Likewise, one should not expect recognition of Israel before peace — a stable peace — has returned to the Middle East.

The second reason is partly diplomatic; partly religious. As she has to be concerned about the future of the Christian communities in Arab countries, the Holy See has to take into account the reactions of their governments. It is difficult for an Israeli to appreciate these political precautions but, as one could see from the press statements, the difficulties inherent in these problems to a large degree paralyse the initiative of the Holy See.

The last reason is deeper and more difficult to grasp, as it has never been clearly expressed: it emerges from a certain theological reservation. It is undeniable that on the level of traditional Church teaching, and of the attitude of official institutions, the Church is not yet ready to accept, or even to understand, the return of the Jews to Zion. The refugee problem still further complicates and aggravates this reservation. It is strange, but nevertheless true, that on this last point the most conservative Christians and the most progressive of the New Left find themselves in the same camp!

Where could a change in such a seemingly frozen position come from? More from persons than from institutions, at least in the first stages of the thaw. Therefore, whatever its content may have been, and despite the confused and ambiguous statements, the *personal* meeting between the Prime Minister of Israel and the Pope is an event which will prove a milestone in the history of relations between the Church and Israel, for peace depends above all on recognition and mutual understanding between people of good will.

'Messiah' singers

THE Prophet Isaiah suggests that the very hills will break forth into singing at the coming of the Messiah. It was with that same deep sense of joy that the Israel Protestant Community Choir was formed in 1965 by a small group of Christians whose desire it was to sing Handel's "Messiah," the oratorio which uses some of the most beautiful and profound passages from the Old and New Testaments.

For four years the IPCC was under the direction of Mrs. Martha Murphy, an American who has served at the Baptist Village near Petah Tikva since 1952. The first performance, given at the village by a 30-voice choir singing from a simplified score, was successful beyond all expectations. Response from the audience was so enthusiastic that a second performance had to be given that same evening, and it was not long before requests for performances were coming in from other parts of the country.

Since its humble beginning, the choir has grown to nearly 80 members and has sung in various centres throughout the country, including Jerusalem, Tel Aviv, Beersheba, Ashkelon and Netanya; since the Six Day War it has also sung in East Jerusalem and in Bethlehem. Its membership indicates that the choir has been a means of drawing together people from varied backgrounds and many nationalities who, for the past nine years, have gathered with the common purpose of praising the God of Israel through music.

In 1969 the baton was passed over to Paul Hoelsley, a member of the Baptist Village congregation and since 1968 principal tuba player with the Israel Philharmonic Orchestra. It was under his leadership that orchestral accompaniment was first used, along with professional soloists.



Paul Hoelsley conducts rehearsal of Israel Protestant Community Choir.

Because singers come from all parts of the country, regular rehearsals pose many problems. Small groups rehearse locally in various centres and then come together on alternate Saturdays for some two months before the Christmas season. Despite these rehearsal difficulties, Easter concerts have also been introduced.

Christmas 1972 saw the choir joined by some 250 singers from Baptist institutions in the United States. At the invitation of the Ministry of Tourism, choirs from Baylor University, Brewton-Parker College and Southwestern Baptist Seminary, plus an orchestra and soloists, combined with the IPCC in a whirlwind concert tour commencing with a public dress rehearsal at the Jerusalem YMCA, a concert there on the following evening, and performances at three kibbutzim.

From here the visiting choirs went on to Amman, to sing before King Hussein. Perhaps in the future the IPCC may be able to make this short journey with guest choirs!

Sharing worship

ONE of the great joys and privileges for a Christian living in Jerusalem is the opportunity of sharing in the worship of Churches whose native country one may never have the chance to visit. *Oikumenikos* was therefore delighted to be able to join the Ethiopian Christmas worship this year, and to attend a preparatory meeting at which a member of the Ethiopian community gave such visitors an outline of the history of this ancient Church.

Very little is known about that part of Africa now called Ethiopia before the time of King Solomon. Tradition has it that the Queen of Sheba came to Jerusalem from there, and that through her, Solomon, King of Israel, became the ancestor of the dynasty which still reigns in Ethiopia. According to this tradition, the Ethiopians thus became religiously and ethnically part of Israel, and to this day there are strongly Judaic features in Ethiopian Christianity.

For example, male children are circumcised, the Tora dietary laws prohibiting eating meat from which the blood has not been removed are observed, and Levirate marriage is practised. As in other Eastern Churches, the seventh day of the week, as the first day, has special significance. The New Testament record of the Ethiopian eunuch who came to Jerusalem to worship, and on his return journey met the apostle Philip, and was converted and baptised, clearly indicates that at that period Judaism was present in East Africa and that Christianity probably found its way there via Judaism.

From the earliest centuries of Christianity, Ethiopian monks have been living in the Holy Land, as is attested by the records of pilgrims — who particularly noted their extreme piety — and by official documents. Today they occupy several monasteries, and the Ethiopian imperial family, whose head bears the title "Lion of Judah," takes a direct interest in the Church's institutions here.

In the dispute over the nature of Christ which arose at the Oecumenical Church Council held in Chalcedon in 451, the Ethiopian Church followed the Coptic Church of Egypt with which it has always had strong links. It is thus a Monophysite, or pre-Chalcedonian, Orthodox Church.

Monasticism of a particularly austere form has always been very strong in the Church of a people which tends to be attracted by the idea of leaving the world and seeking God in prayer, fasting and individual devotion. The Ethiopian, like most Eastern Orthodox, regards each man's religion as an intensely personal matter between himself and his Creator.

In addition to its monks, the Ethiopian Church has large numbers of priests, deacons and *dabtaras*, specialists in liturgical music and song. The high proportion of clergy is explained by the elaborate nature of the Liturgy, which requires the presence of at least five clergy. The liturgical forms are very colourful and rich, and are an expression of all the artistic and intellectual force of the Ethiopian people, directed towards worship. A very special musical system has been developed, requiring many talents and long training — hence the *dabtaras*. The system is somewhat like the IPCC may be able to make this short journey with guest choirs!

One was continually struck, that night, by the gentle grace and simplicity of it all; it seemed that the priest caressed the congregation with the smoke of incense, gathering each one up into a place where language, or lack of it, no longer mattered. In true Eastern style, there was no hurry: the whole night was there to be filled with love and praise.

The celebrations were over by 4 a.m. but no one was in a hurry to leave, savouring the last moments to the full. Then, as we prepared to slip away, we were so kindly welcomed in to break bread together and to share the joy of another Christmas.

OIKUMENIKOS

atrix
AVAILABLE IN ISRAEL
the hand-care cream with the double action.



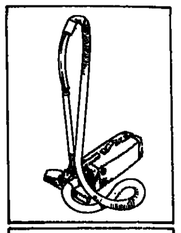
1. Atrix protects your hands. You will notice it immediately. Protective Silicone guard hands, like an invisible glove, and protect them against detergents, grime, grease and hot water.
2. Atrix beautifies your hands. Nourishing oils penetrate deeply into the skin, give your hands that smooth feel and well groomed look.

ATRIX THE EFFECTIVE HAND-CARE CREAM.

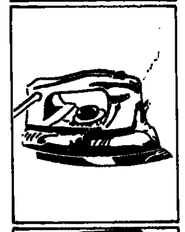
YADID AMITI
LEKOL MISHPACHA
(A true friend to every family)

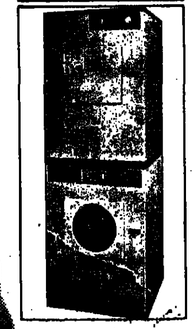
Your Tax Free privileges are valid only Once.
Make the most of them.
Make it
HOOVER











SPECIAL BONUS PACKAGE DEAL

★ Free — A Hoover electric steam/spray dry iron with the purchase of both — A Hoover washing machine and a Hoover vacuum cleaner.
★ Purchases of other HooverAppliances will receive other bonus gifts.

For your choice, HOOVER electric products known the world over for finest quality and service.
In order to receive full benefits of the factory guarantee (factory qualified trained service technicians, original spares) be sure to buy through one of our authorised dealers, and ask for "Mulford's Hoover" Guarantee.

YOU'LL FIND US IN GOLDEN PAGES

MAY-TAL Adv.

HOOVER

MULFORD and CO. LTD.

Offices: Jerusalem 11 Shlomzion Hamalka Tel. 231261
Tel-Aviv 75 Nahlat Binyamin Tel. 615432
Haifa 64 Hameginim Tel. 521980

THE SWIVEL SYNDROME

by Ephraim Kishon





NO one can deny that man has achieved tremendous progress on this earth. Since he started walking upright, man has succeeded in subduing the forces of Nature, he has invented the zip fastener as well as solving the mysteries of Creation, including those of outer space. Only in one field has he failed dismally. One extra-sensory phenomenon he will never be able to control: women turning around.

Because they do, especially my wife. Whenever we are sitting in a place of public entertainment — be it a cafe, sports stadium or cinema — and I spot behind the little woman's back people I don't want to talk to under any circumstances, I only have to whisper to her:

"The Zeligs have just come in! Don't turn around!"

And she immediately turns around. At once, without a moment's hesitation, in the most conspicuous way possible. She stares at the Zeligs with wide, guileless eyes and I sink into the ground, terribly embarrassed. (Apparently they are getting divorced.)

After such incidents I find myself foaming at the mouth and I try to explain to the wife that an adult person... after all, what's going to happen if we can't... and there are delicate situations where one definitely...

Whereupon the little woman answers that nothing really happened, the Zeligs didn't notice her at all. The hell they didn't. Zelig had hardly come in when he demonstratively turned his back on us and only his wife gave us a long stare, though Zelig had probably implored her not to turn around. Anyway, now they know that we were talking about them and that's most unpleasant.

But there's nothing one can do about it. One might as well talk to the walls; it's a cry in the wilderness. Time and again I practically drop on my knees as I beseech my spouse, kissing at her behind my hand:

"Under no circumstances, you hear. Under no circumstances, please, under no circumstances..."

By then she has turned around, her inquisitive eyes gaping at the people I didn't want her to look at. She always spots them by a sort of built-in radar. It's been going on for years now. From time to time I resort to desperate tricks. For instance, while warning her, "Don't turn," I look furtively to the right when as a matter of fact Siegler, who owes me IL2,000, has just come in from the left. So the wife immediately looks left and Siegler knows that I mentioned his debt. It's extremely unpleasant.

Some time ago I consulted a psychiatrist. I described the situation in all its seriousness. He understood me only too well.

"My wife also swivels," he confessed. "It's an awful legacy dating way back to the Tree of Knowledge. It expresses itself in a morbid lust to break the Commandments. We all remember the story of Lot's wife. He practically implored her: 'Don't look around!' — the rest is history. Women! But there's a simple remedy: instead of forbidding, you should explicitly command her to turn around..."

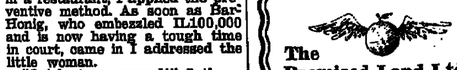
That made sense. Last night, in a restaurant, I applied the preventive method. As soon as Bar-Honig, who embezzled IL100,000 and is now having a tough time in court, came in I addressed the little woman.

"Quick, turn around!" I threw at her. "Bar-Honig has just come in!"

She turned around at once and rested her eyes searchingly on the shaken man. I almost died of shame. I think I'll travel down to Sdom and check that pillar of salt. I have a feeling that it's really Mr. Lot.

Translated by Yohanan Goldman
(By arrangement with Ma'ariv)

GIFT PARCELS
from
The PROMISED LAND
Send a crate of
CITRUS FRUIT
to Europe or the U.S.A.



The
Promised Land Ltd.,
Jerusalem, 10 Rehov Hillel
Tel. (02) 223811, 226808
Tel Aviv, 5 Rehov Shalom
Alsichers, Tel. (03) 58951
TOURS • TRAVEL •
• FREIGHT •
• CAR RENTALS •

Flora or fauna?

TORA AND FLORA

ONE of the most fascinating aspects of the study of the Bible is the possibility of alternative translations of certain passages and words which have no relationship with one another but which are each equally acceptable. In connection there is a not ant number of words in le which according refer to the world or le to others they be nat of fauna. Thus th us and beautiful descriptio the onset of spring in the Son Solomon includes the phrase the *nitzanim* appear on the earth" (2.12).

The accepted translation of this word is "flowers," and one authority even attempts to identify it not with flowers in general but with a specific flower, the anemone. Nevertheless an amateur Biblical student of my acquaintance, basing himself on the fact that the verse continues "the time of the nightingale is come, and the voice of the turtle dove is heard in the land," and only after that is the flora of spring described, maintains that *nitzanim* in fact belongs to the world of fauna and not of flora. It is a form of *"nitzim"* — the famous "hawks" of modern Israel political phraseology — and is a bird.

Similarly, the verse in Ezekiel 27.6, which is translated "the company of Ashurites have made thy benches of ivory" (I suppose the human Ashurites can be classed as fauna?) should in fact be translated "Thy benches were made of white boxwood," the "bat ashurim" meaning not a "company of Ashurites," but is merely an unusual spacing of the letters of "Be-teashurim," "with boxwood."

I recently came across another example of which I was hitherto unaware. The well-known 29th Psalm which is part of both the Friday night and Sabbath morning service describes the effect of a raging storm, which is "the voice of God." According to the accepted translation "It maketh the hinds to travail, and strips the forests bare." To my surprise I saw that the accurate and meticulous Dr. Philip Birnbaum in his prayer book renders the first half "it maketh the hinds to travail" but "it makes the oaks whirl." Allon makes the trees, but the "ayalah" and Elah are oak. How then could "ayalot" be "hinds"? I wrote to Dr. Birnbaum and in his reply he directed me to J.L. Gordon's commentary on Psalms, where I found that the unusual plural of "ayalot" is in the same way as "elah" and maintained that the my friend adds that *nitzanim* context demands the context here, are birds, so as to stripping the with its reference demands that the forests bare belong to the world *ayalot* also of the parturating of flora. And this whirling oaks! J. RABINOWITZ hinds become

DAR-GIL

Many senior-citizen couples dream for years of a place in which they will be able to follow an independent, leisurely life style; a place in which they will be able to continue with their occupation, or devote themselves to their hobbies, under conditions appropriate to their age and station.



שיכון עובדים

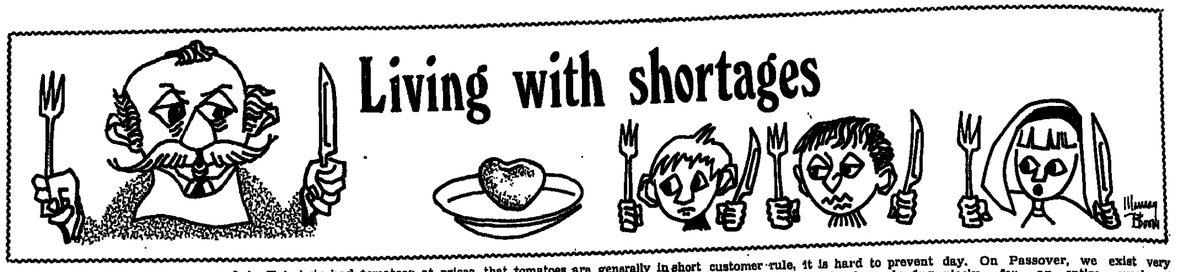
Shikun Ovdim has erected the Dar-Gil building in Tel Aviv, with such couples in mind. This modern building is of multi-storey construction; it is centrally situated in a quiet neighbourhood. The apartments are pleasant and well designed, and contain all the latest labour-saving improvements and amenities.

The building will contain various facilities, which will be at the service of the residents — laundry, club, etc.

We shall be happy to give you further details: Shikun Ovdim Ltd., 21 Rehov Leonardo da Vinci, Tel Aviv, Tel. 250211.

هكذا من الأصل

Living with shortages



WHEN tomatoes are scarce and dear, do you (1) buy them anyway? (2) buy just a few? (3) substitute other vegetables which are plentiful and cheaper?

The correct choice is No. 3, according to a representative of the Ministry of Agriculture's Home Economics Department, who addressed a press conference here last week. The discussion about vegetable shortages was organized by the Israel Consumer Council, and the speaker was Mrs. Tamar Cohen of the Ministry.

"We have become spoiled in recent years by the abundance of summer vegetables on the market in wintertime," charges Mrs. Cohen. This year, because of the severe cold spells, we should return to the practice of eating winter vegetables at this season.

The housewife would do well to forget about tomatoes, eggplant, peppers, marrows and cucumbers for the time being, Mrs. Cohen advises. True, there are small quantities of these available, but they are very costly and often of not very good quality. I did my own market survey last week and found tomatoes averaging about IL2.50 a kilo in both supermarkets and open markets, while light green peppers ran as high as IL6.50 a kilo.

The basic premise of the press conference was almost too obvious to state: if you don't have enough tomatoes and cucumbers, you should make your salad from cabbage and carrots instead. But apparently, says Mrs. Cohen, Israeli habits are too entrenched to turn easily to substitutes. "It's hard for the Israeli housewife to give up on her tomatoes." Even at the press conference, I heard my Hebrew newspaper colleagues make comments such as, 'But the children only like tomatoes,' and "You do need a little colour on top of a salad."

Those who must

For those who feel they must have some tomatoes, there are indeed some around — and the prices, while high, are not exorbitant. When I did my survey last week, Supersol was selling loose tomatoes at IL2.58 a kilo, while the select, packaged ones were IL3.60 a kilo. The same day, the Carmel Market in Tel Aviv had tomatoes at prices all the way from 80 agorot a kilo (pretty miserable) up to IL2.80, but there were quite a few respectable ones at IL1.60, IL1.80 and IL2 a kilo.

As to the charge the tomatoes are largely tasteless, Mrs. Cohen says this is due to the practice of picking the tomatoes green, in an effort to beat the frost, rather than letting them ripen on the vine. In general in recent years, I find it hard to get tasty, vine-ripened tomatoes at all. My system for selecting good tomatoes, when there is a choice, is to pick those which seem to have sun-spots or even cracks from the sunshine—not those ultra-smooth, pale pink tomatoes which look so nice and taste so bland.

Mrs. Cohen gave a very impressive list of vegetables which are in season now in plentiful quantities: lettuce, cabbage, carrots, radishes, kohlrabi, celery, beets, cauliflower, spinach, onions and potatoes. In somewhat lesser quantities, but available, are Chinese cabbage, sweet potatoes, and, now at the start of their season, artichokes.

I do not think it necessary to elaborate on the various uses, raw and cooked, of these vegetables. Suffice it to say that the popular Israeli cucumber-and-tomato salad can very nicely be replaced with a lettuce salad, a Waldorf salad of apples, nuts and celery, a shredded carrot salad or a cole slaw of cabbage and carrots, or a beetroot (cooked) salad, either shredded or sliced with onions. Radishes, kohlrabi, cabbage, celery, carrots and even cauliflower can be munched raw and plain, or dipped into a dressing. Ketchup and mayonnaise is one of the simplest dips. Sour cream with uncooked package vegetable soup (try Osem's Country Style Vegetable for a start) makes a novel dip.

You can also eat fruits where vegetables are lacking. Indeed, the line between fruits and vegetables is a thin and unclear one. The Vegetable Production and Marketing Board has just published a booklet, in Hebrew, called "Vegetables of Our Land" — the companion volume to the earlier "Fruits of Our Land." The vegetable book includes melons and strawberries, along with what we commonly designate as vegetables. The distinction professionally is based on how things grow, not whether we eat them with the meal or as dessert.

Hardly affected

The citrus supply to the local market was hardly affected by the frost, and bananas remain plentiful, as do apples and pears. Strawberries are only at the very start of their season, but Mrs. Cohen reported that the plants were not harmed by the cold and there will be plenty of good berries later on. Some of the sub-tropical fruits were affected by the cold, and Mrs. Cohen cited mangoes and avocados. The latter are available, but are not cheap.

The "Vegetables of Our Land" booklet, which contains recipes as well as photos and descriptions of each vegetable, is soon to go on sale at a nominal price. It is to be available at bookstores and newsstands, and I strongly suggest its sale at supermarkets as well.

As for the outlook, the Ministry of Agriculture warns that it will be another three months or more before tomatoes, cucumbers and eggplant are restored to normal quantities. Mrs. Cohen reminded us that tomatoes are generally in short supply at Passover, and that the real summer season for vegetables begins in May.

When we look for vegetables, does it matter where we buy? My personal survey last week showed that vegetables are indeed cheaper and better-looking in the outdoor markets than in supermarkets. As for the small greengrocers, their quality and prices vary tremendously from shop to shop.

If you have access to an open-air market and convenient transportation home with your bundles, it is well worth the effort. I can give a few examples of what I found on the self-same day at the Supersol on Rehov Arlosorov in Tel Aviv and in the Carmel Market off Allenby Road.

At Supersol, eggplant was selling for IL4 a kilo, while the Carmel Market had very nice ones for IL3 and even IL2.60. Carrots were IL1.85 at Supersol, and IL1 to IL1.60 at the Market. Beets were IL1.60 at Supersol, and not very good, whereas the Market had very lovely beets at IL1.20 a kilo and some as cheap as IL1. And so it went, right down the line. Granted, at a supermarket you are paying for the convenience of central shopping, baskets on wheels, and home delivery. But if you have the time and possibility, the outdoor markets give better value for money in fresh produce.

Marketing with Martha

One of my economy-minded friends told me two years ago that her self-imposed limit on fruit and vegetable prices is IL2 a kilo. This rule can still be followed, while eating a varied diet of fresh produce.

The missing egg

IT is easy enough to substitute carrots for tomatoes, but what do you do for eggs? The egg shortage is still with us, and will be into February, so it appears. Mr. Yisrael Weiner, marketing manager of the Egg and Poultry Marketing Board, told me the other day that there is already a "slight rise" in egg production, but the Board does not want to promise a date on which the shortage will be over.

It would seem that more could be done to spread the shortage evenly over the country. Jerusalem and the North are hardest hit, whereas some people on the coast at plain have hardly felt a shortage at all. In fact, one friend just north of Tel Aviv tells me that every time she goes to her grocer, he offers her five eggs, while her neighbourhood supermarket is selling a dozen per customer, and, as a result, she has more eggs in her refrigerator than usual.

Without a doubt, the shortage has been worsened — though not originally caused — by housewives hoarding more eggs than they normally need. Even with a six-to-a-customer rule, it is hard to prevent the same housewife from buying six eggs day after day.

Despite complaints to the contrary, Tnuva — one of the principal egg distributors — says it is doing its best to spread the available supply evenly over the country. As for the general picture, "it gets a little better each week," says Tnuva's Poultry Department manager, Mr. Eliahu Zusman.

Lately the regular egg shelves of my Supersol in Tel Aviv have displayed plastic bags of what one assumes is powdered egg. I say "assumes" because the mysterious bags carry no labelling, much less instructions for use. I have seen customers standing around and discussing what the yellow powder is and what to do with it.

When I put the question to Mr. Zusman of Tnuva, he asked, "Weren't you in Israel during the period of Dov Joseph?" I replied that I wasn't, and that in any case, there is a generation of young housewives who have grown up since the days of wartime and food rationing.

Obligingly, he told me how to use powdered egg: Mix one teaspoon of egg powder with four tablespoons of water, and you get the equivalent quantity and consistency of one beaten egg. You can't make a boiled egg from it, but you can make an omelette, or use it to dip the shnitzel, or even bake with it, if you're daring. He said that while Supersol was selling the powdered egg, most of the other supermarkets were not. Powdered egg, made by a factory in Kiryat Gat from cracked eggs supplied through the Marketing Board, goes mostly to institutions, which have received instructions on its use. Powdered egg costs about the same as the equivalent in fresh eggs.

Another friend of mine, who lives alone, tells me that she has not used eggs at all since the shortage began — partly out of annoyance at the egg-hoarders. Instead, she has been eating more cheese than usual. Indeed, it is perfectly possible to get along without any one particular food for a while. We're only in real trouble when all food is in short supply.

A happy crunch

THERE is good news from the breakfast cereal front. Shefa Protein Industries Ltd., which makes the "Krunch" line of cereals, has just come out with a new economy packaging. It will continue with boxed cereals too, but its Wheat Krunch and Malt Krunch are now available in a less expensive bag made of "polyment," a moisture-resistent plastic which feels almost like paper.

The Krunch bags carry a recommended price to the consumer of IL2 for 300 grams of cereal. The Shefa boxes have 250 grams at IL2.90. Shefa admits that its back-to-the-bag decision came largely in reaction to consumer complaints about the price of Elite's Rice Crispies, which sell for IL3.50 for a 170-gram box, which replaced the earlier economy-sized bags.

At the same time, Shefa has greatly improved the taste of its product by making the Wheat and Malt Krunches much "puffier" than the rather heavy and hard Krunches which first hit the market. Efforts will be made to "lighten" the Bran and Korn Krunches too, Shefa promises.

The new bags will go on sale first at Supersol and Consumar Cooperativo supermarkets, and later at private grocers.

Martha Meisels

Bread and milk

THE snowstorm in Jerusalem set me thinking. There were newspaper reports and pictures of people lining up outside bread wagons for their daily loaf, and others wailing that they could get no fresh milk. Of the two complaints, I consider the latter more serious a problem, for people with small babies — although even they could probably manage for a day or so on the sealed-bottle sterilized milk or diluted coffee cream, or on powdered formula from the pharmacy. Older children, I'm sure, would be glad to forgo a day's milk in favour of orange juice or soda pop.

I would suggest that families in snow-prone zones who own separate-door freezers would do well to freeze one bag of milk and one loaf of bread for emergencies. Then they could relax and enjoy the snowmen.

A little imagination could easily solve the problem of no fresh bread for a day or two. What about the old-fashioned solution of baking your own bread, rolls or muffins for a change — provided you have power to run the stove, and can buy the necessary ingredients. Or perhaps the Marie Antoinette suggestion, "Let them eat cake" for a day. On Passover, we exist very nicely for an entire week on *matzot*. Surely our shops have sufficient *matzot*, crackers and biscuits on hand to keep a city going for a few days without bread at all. And what about eating more pasta and potatoes in place of bread? Home-fried potatoes make a nice breakfast treat. So do pancakes. Or a double helping of breakfast cereal.

I suspect the absence of one's daily bread is more of a psychological problem than a dietary one. No one really expects snow in Jerusalem to last more than a day or two. Then the familiar loaves will be back in their places, to be taken for granted, bought in quantities greater than actual need, and thrown out at the first sign of staleness.

MASKIT HAIFA

UNIQUE FASHION ARTS & CRAFTS JEWELLERY

EXCLUSIVE STYLE
ORIGINAL DESIGNS
INDIVIDUAL SERVICE

Listed by the Ministry of Tourism.

6 NORDAU St. HAIFA

Gifts Unlimited
charlotte
behind Main Post Office Jerusalem

WIDEST RANGE OF ISRAELI HANDICRAFTS, OLD AND NEW

• INDIVIDUAL SERVICE
REASONABLE PRICES
ABSOLUTE RELIABILITY •

SPECIALITY:
ORIENTAL JEWELLERY
ORIENTAL HANDICRAFTS

Listed by the Ministry of Tourism
Recommended by Israelis

JERUSALEM
4 Rehov Coresh
Behind Main Post Office
Tel. 221682.

A day in a welfare office

By Lea Levavi
Jerusalem Post Reporter

TEL AVIV. — WHEN Mrs. B. lived in a shack, slept in a three-legged bed and had no money to buy food, she never complained. Today — with a new apartment, decent furniture and a part-time job — she is demanding and aggressive.

I was visiting the Kfar Shalem Welfare Office, one of the smaller of the Tel Aviv municipality's five district welfare offices. It is also one of the "quietest" and most pleasant. Located in central Tel Aviv, off Allenby Road, the office is nicely furnished — chairs replacing the familiar welfare-office benches in the waiting rooms. The policeman permanently on duty there — I had been told before Mrs. B. arrived — was there "just in case." Other welfare offices had been plagued by violence and had to demand police protection. The Kfar Shalem office received the same protection as the others but mainly as a precaution. Yet suddenly, the policeman was working and my quiet conversation with Dvora Landau, director of the office, came to an abrupt halt.

"I've called a police car for you," the policeman was shouting at Mrs. B. who was too absorbed in her own screaming and sobbing to notice.

"I'm not crazy," she repeated over and over again, referring to something he had previously said. "All I want is my washing machine. I brought it here to be fixed two weeks ago. I want my washing machine." Mrs. Landau opened the door of her room and Mrs. B. burst in shrieking, "Tell him I'm not crazy."

Sensible chat

Mrs. Landau: "First sit down and calm down so we can talk like two sensible women. I know you're not crazy. I know something is bothering you — and it's not just the washing machine. But people who don't know and who hear you carrying on start to think you're crazy. Besides, this is the second washing machine we bought you in less than five years. Remember how quickly you broke the first one? We didn't have to buy you another one so easily but we wanted to help you. So now, when we tell you it will take a month for it to be fixed, you have to wait patiently."

As I listened to Mrs. Landau's reasoning and Mrs. B.'s hysteria, my first impulse was to ask myself: how can a woman who has been given so much at others' expense be so ungrateful? Why, now that things have improved for her, can she suddenly be so aggressive? How much must be done for people like this? But that was only for a fraction of a second. The next question I asked myself was more embarrassing: is she all wrong and the rest of us 100 per cent right? How can I pass judgement when I'm only "eavesdropping."

While I was on the Olympus of my own philosophizing, Mrs. Landau was quieting Mrs. B. and convincing the policeman to send the patrol car, which had just come, away without Mrs. B. "You see," Mrs. Landau said to Mrs. B., "if you talk to people quietly and tell them something is bothering you, they will try to understand. If you shout at them, they'll call the police.

Convincing counsellor

"You know, yesterday I sat with the counsellor at your workshop all morning to persuade her to take you back to work." (Mrs. B. had taken a sewing course and Mrs. Landau had got her part-time work at one of the welfare office's sheltered workshops for the handicapped, since she has a minor disability. She had violently objected to being transferred from one sewing machine to another and the harassed counsellor threw her out, until Mrs. Landau intervened.)

Finally Mrs. B. calmed down, invited Mrs. Landau to visit her new flat, apologized for her behaviour and left. "She and her husband don't get along," Mrs. Landau explained to me, "and a neighbour is accusing Mrs. B. of having an affair with her husband. The neighbour even came here, insulted her and tried to rip her dress. She's also afraid, because moving into the new apartment we got her will mean switching welfare offices and she doesn't want to go to a new worker." I asked why she has suddenly become so aggressive when she handled dire poverty so meekly.

"When she came to ask for food, she knew she didn't have to shout. We wouldn't let her starve. But when she wants her second washing machine fixed quickly, she isn't so sure. Besides, when her situation was desperate, so was everyone else's. Meanwhile she saw other people in Kfar Shalem get further than she did and that makes her bitter and angry."

The Kfar Shalem office has about 1,200 "registered" families but not all of these are currently getting help, financial or otherwise. (The total population of the area served by the office is about 10,000 families.) In addition to Kfar Shalem — an abandoned Arab village on the old road to Lydda which has become a Jewish slum — the office handles clients from Nevet Shalem, the new housing development into which Kfar Shalem families are being moved. There are also new immigrants in Nevet Shalem, mostly from Persia with a few score elderly Russian immigrants as well.

Most of the people who come to the welfare office do not shout. Most come asking for concrete things: money, household appliances, day nursery care for the children, etc. But just as Mrs. Landau knew that Mrs. B.'s problem was not exclusively the washing machine, the alert and experienced social worker knows the problems are often far more complicated than they sound. For the young worker new to the profession, however, the work is disappointing.

New worker

I sat with a worker who had barely a month's experience and no social work training. She had studied sociology and psychology and came to social work primarily because that is the one place where someone with a B.A. in the social sciences can find work easily. On the other hand, she was idealistic about her work and unhappy over having to see clients in rapid succession and to give each only a few minutes of superficial attention.

One client who came while I sat in her room was a man who asked for household help because his wife was ill. She promised to see if this could be arranged and to let him know in a few days. "You see," she said when he left, "I'd say at least 80 per cent of my work is like this. A clerk could do it; just doling out money."

If that is the case, I asked myself — remembering the shortage of social workers and the enormous caseloads — why aren't specially trained clerks hired to do the routine work, leaving social workers for the rest? I ran back to Mrs. Landau's room with the question as if I had made some world-shaking discovery. She assured me that similar ideas are beginning to be considered, though in the first stages this would mean merely a re-division of work among trained social workers, some providing services (money) and others intensive casework help.

Not so simple

"But it's not as simple as, you think. A lot of things which may seem like clerical work are real social work activities." I asked about the man who needed household help. "That is social work of the first order. We don't just send a cleaning woman or baby-sitter. If the mother is ill, the children may have problems. The husband may decide that a local coffee house or a girl friend is more appealing than his sick wife and neglected children. These are problems a social worker has to investigate and deal with. Besides, she has to make sure the woman we send to help at home is really doing her job."

Mrs. Landau thinks much should be changed in social work. To her, "other help" (household appliances, furniture, household help, etc.) is no less important to a welfare family than direct economic support. "I insist that everyone we help do some kind of work. If he can't go out and get a job because of age or illness, we have sheltered workshops or can train him to do simple work at home. But even those who can work competitively and who earn enough not to be eligible for welfare grants cannot raise their standard of living unless we help them. It's a matter of education: everything from hygiene to budgeting. We have a few excellent volunteers who help us with things like this, but often we must pay trained homemakers to work with these families. That comes under "other help."

Also, even the family which is not eligible for a monthly grant needs help in buying expensive appliances. For example, she used the case (typical of the "successful" by Kfar Shalem standards) of a man who works in the city Sanitation Department and earns IL800 a month. He probably has fair housing, on which he pays a mortgage or rent. Most likely, he has a large family; the average in Kfar Shalem is 6.5 children. "They all went into debt to buy television and I don't blame them. At least with a television set at home the man is likely to stay with his family in the evening. I wish I could help with this expense but I can't, so the best I can do is help them buy other things so they can pay off the television by themselves."

But Mrs. Landau's "other help" philosophy is thwarted by budgetary regulations. "I used to try spending about 2/3 of my budget for 'other help.' But with the new budgetary regulations, I have two separate budgets, IL450,000 for direct grants and only IL120,000 for 'other help.' That must change. The State has to give us the chance to solve these people's material problems: to buy them decent beds, basic household appliances and a desk and chair for each child to do his homework. Then we can start dealing with their marriages, their family relationships and all the personal problems."

Helping others

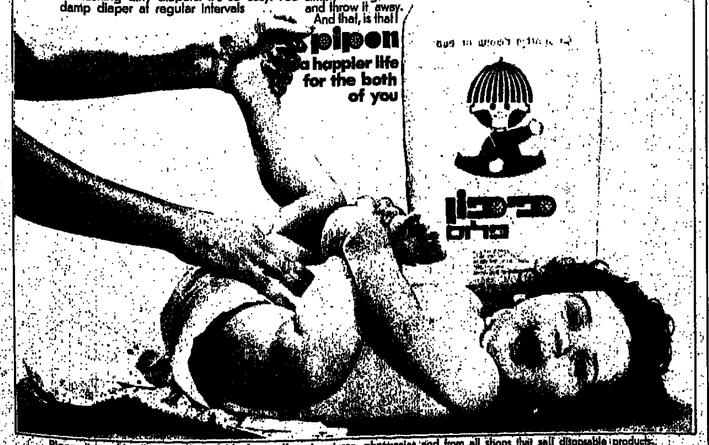
Mrs. Landau, born into a fairly wealthy, religious Polish Jewish family, first became interested in helping others as a child. "We were eight children in the family and my father would always tell us to spend part of our pocket money to help others. Every Saturday night, a poor shoemaker would come to our house to fetch all the shoes which needed repair. He didn't have enough money to buy materials to fix so many shoes — so we children would lend him the money and get it back when the work was finished and our parents paid him."

Her serious interest in social work came long after her immigration to Israel. Her husband, Yaakov Landau, was the first director of Israel's Ministry of Welfare and he took her with him one day to see Yemenite immigrants arrive. "When they got off the plane they looked like the pictures you see of Biblical characters: so innocent. But their children were skinny and ragged and I knew I wanted to help these people. I decided to study social work."

After several positions, she came to Kfar Shalem 15 years ago and has directed the welfare office ever since.

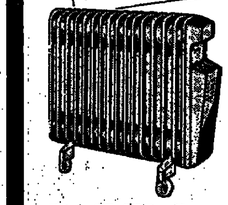
Since pipon diapers, I feel ten years younger

Pipon disposable diapers. So healthy. So gentle on your baby. So convenient for you.
You see, Pipon puts a stop to the never-ending drudgery of washing dirty diapers. It's so easy. You simply change the damp diaper at regular intervals and throw it away. And that, is that!



Pipon disposable diapers are available from self-service stores, pharmacies and from all shops that sell disposable products. You can get an explanatory booklet on diapers and your baby by phoning Hogle at 252100 Tel Aviv. Hogle Ltd., POB 20161 Tel Aviv.

NEW IMMIGRANT!



Use your rights now!

Order now one of the new-model British DIMPLEX heaters.

We can offer you a wide choice of oil-filled radiators, convectors, and many other types of heaters, for heating your home and office.

Dimplex Made in England

Messrs.
M.T. Kolton Ltd.
3, Shvil Hamifal (Industrial Zone) Tel-Aviv 66535

Please send me — without any obligation on my part — your catalogue and price list in the following languages (check which desired):—

☐ English ☐ French ☐ Spanish
☐ German ☐ Hebrew

Name:
Address:

هكذا من الأصل

Yael — famed Israel pilot set precedent

By Ya'acov Friedler
Jerusalem Post Reporter

HAIFA. — LAST week's announcement by an American airline that it is hiring a woman as a pilot and the U.S. Navy's decision to train eight woman pilots, follow a precedent set in the 1950s when a woman trained by the Israel Air Force flew first in combat and later for a scheduled airline.

Yael Rom, who now works as an educator at the Technion, was the sabra who earned her pilot's wings in 1951 from the Israel Air Force's Flying School, then flew on active duty, piloting transport planes, until she was discharged in 1953.

Continuing as a reservist Yael was called up for the 1956 Sinai Campaign and flew the lead C-47 which dropped paratroops over the Sinai Desert's *Mitla Pass* in one of the brief war's most daring operations. She also flew several additional missions during the war.

Then, in 1957, Yael went to work for Arkia Airlines, a domestic subsidiary of El Al, flying scheduled civilian DC-3s from Tel Aviv to Eilat, thus becoming the first woman pilot to fly for a scheduled airline in the West.

Now pursuing her second career, Yael is the counsellor for a special preparatory course at the Technion for soldiers from families who immigrated from Islamic countries.

Yael, now 40, is the mother of three children and the wife of Professor Josef Rom, an aeronautical engineer at the Technion who manages the Institute's Wind Tunnel Laboratory.

After leaving the Air Force Reserves in 1960, upon the birth of her first child, and having accumulated over 1,800 hours of flying time, Yael became a weekend flyer, piloting light aircraft as a hobby. Today she maintains her private flying licence and is a member of "99," the international organization of women pilots, which she joined in 1958.



Yael Rom in her new role as educator.

Scholarships for 150

By Lea Levavi
Jerusalem Post Reporter

A YEMENITE girl from a family of 16, studying theatre and philosophy — a mother of five children, whose artistic talents were only recently discovered, studying art... These are two of the 150 girls and women who received scholarships awarded by Moetzet Hapoalot Pioneer Women at a ceremony held Sunday evening in Tel Aviv.

The scholarships, which range from IL250 to IL500, were given to women studying everything from medicine to marketing, from social work to biochemistry — a total of 26 different professions and trades. Many come from development towns. Some are city girls whose husbands are also students and whose parents cannot help the young couple.

"These girls can be among the most serious students," Haya Zipman, director of the Moetzet Hapoalot Scholarship Department, told the audience, which included some of the donors. "They aren't going to school because their parents are pushing them. They're studying because they want to study."

Rose Kaufman, chairman of the Standing Scholarship Committee and former president of Pioneer Women in the United States, said the scholarship programme is particularly close to her heart because she remembers her own struggle for a higher education, as the daughter of poor immigrants to America.

Moetzet Hapoalot hopes these girls will be the future of the working women's movement. Beba Idelson, secretary-general of Moetzet Hapoalot and chairman of the evening, stressed. "I'm sure you'll tell everyone about your scholarship. But I hope that isn't all you'll have to say about Moetzet Hapoalot. I also hope you will join us when you start working.

The scholarship fund, which started in 1967 with a few thousand pounds, has now grown to IL230,000. The interest on the fund which reached IL37,000 this year, is the money used for the scholarships.

JARDENIA
Graduate electrologist
Special: ELECTROLYSIS
Hair removal institute. Established 1947
36 Rehov Bar Kochba
(near Kikar Dizengoff), Tel. 245202
FREE CONSULTATION and ADVICE

What did we wash with before 1964?

Today it is difficult to remember a time
when there was no "NECA 7" — in fact it was created
only eight years ago. Since then it has been
in first place in the preferred product poll for four years.
Is there anyone today who does not use one of the
different kinds of "NECA 7"?



"NECA 7" — first in the 1973 preferred product poll
Made by Neca Ltd. Sole Distributors — NURIT Co. Ltd.



...away from home

By Hadassah Bat Haim

Demonstration dancing

SPENDING the winter season in London may have been desirable for frost-bitten lairds and squires, retesting from wind-swept moors, but for one remembering the mild climate and leisurely pace of Natanya the attractions could easily have been resisted till the temperatures rose above freezing point. Especially as my part of the season does not include any balls, operas, plays or concerts.

I do a little dancing it is true, when I demonstrate to my grandson Jonathan the meaning of ballet and we execute a few skilful pirouettes in the nursery or glide through a *pas de deux* together on the kitchen lino. I rise surprisingly well to his challenge as to whether I still know how to skip. That "still," though no doubt kindly meant, has a sinister sound which moves me to refute it; also I find the exercise very warming.

Later on however I am forced to pay for this brash behaviour by being obliged to walk bent double to accommodate aching joints and *strained muscles. I am further* required to prove myself in other ways, such as standing on one leg, kicking a ball, mending fire engines and telling him the stories that I had told his mother.

There is plenty to do without filling in time by theatre-going and such frivolities. Large numbers of relatives to see, all of whom have grown discernably older in contrast to policemen and postmen, who have become noticeably younger. So markedly in fact that I have the impression that the authorities are now recruiting schoolboys into uniformed jobs.

These members of the civil service have developed a distressing tendency to address me as "ma'am" (very civilly of course) where it used to be "dear." One must be grateful that they have not yet progressed as far as "grandma" and as Jonathan uses my Hebrew title they will not get any clues from him. However the fishmonger — a man nearer my own age — calls me "duckie" as he presses into my hand what he describes as a "lovely parcel of 'errings" and the bus conductor, a grizzled Pakistani, evidently feels that "chuckie" is not inappropriate.

In preparation for his eventual return to Israel, Jonathan has learned several Hebrew songs which he sings loudly and at every opportunity, for which he has my complete approval, though I could wish him a little less zealous as he launches himself onto my bed before dawn.

Only the fact that dawn in this season of foggy and almost perpetual night comes at an hour where people who live in a more reasonable climate have already got half a day's work done saves him from annihilation.

What is irksome is his assumption that my English is somehow deficient and he kindly translates the basic phrases for me adding firmly that only English dogs say "woof." Hebrew speaking ones, such as appear in my stories, say "how."

I could not attempt to deceive him as he has been to Israel and heard them himself. I apologize and correct this misrepresentation, explaining that in ancients like me, memory failures, even of essential items, are frequent. Securing his agreement that the sooner we get back to where we belong, where important controversies such as these can be settled by listening out of the window, the better we shall both be suited.

A MESSAGE TO THE HOUSEWIFE!

Shortage of vegetables?
For your children's nourishment:

GALCTINA

INSTANT VEGETABLES

A Swiss product
Available at all pharmacies

ZOA HOUSE

BRIDGE COURSE

by
Minnie Aginam
Starts
February 1.
Duration, 12 weeks:
Every
Thursday, 5—7 p.m.
Participants please bring notebook, pencil and one pack of cards.
Fee: IL25

...and now Osem biscuits



You're looking at a small part of the vast range of Osem biscuits.

There's something for everyone in the new, giant range of Osem biscuits - new and already so popular. Osem's "Sandwich" biscuits - in four exquisite flavours: Chocolate, Vanilla, Mocha and Lemon. "Gadish" - yet another new Osem biscuit. Rather special with its combination of biscuit sweetness and the rich flavour of whole wheat.

"Marie Fine" - a newly developed biscuit, crispy, fine and delicate. The classic "Marie" also features in the choice range of Osem's quality biscuits.

It's good - it's OSEM

adv. arcyo

هكذا من الأصل

SOFT LOOK surprises Paris with shirtwaisters and stripes in lead

By Aline Mosby

PARIS. — THE cinched waist, a la Scarlett O'Hara, bloomed in the spring high fashion show of the Christian Dior salon earlier this week.

Most of Dior's collection of 107 numbers consisted of dresses, outnumbering the suits and trouser outfits. Even the short evening dress, buried seasons ago, was revived, following the trend started last season of putting the long forgotten dress back into closets around the world.

Virtually every dress, be it a simple daytime dress of natural silk shantung or a floating printed chiffon long evening gown, had a snug waist. Designer Marc Bohan used wide inset waist bands topped by narrow belts for day or satin sashes for evening.

Bohan based the entire collection on the ordinary shirtwaist dress: short or long, full sleeved or pleated skirt. Only the luxurious fabrics of high fashion and Dior tailoring can make such an ordinary style look (and cost) like a fortune.

Among the fabrics that brought applause in the salon jammed with press and buyers were silks printed in solid colours, stripes and flowers. These were cut for pleated skirts of shirt dresses so that the different patterns showed from within the pleats as the girls walked, a triumph of Paris fashion engineering.

Another fabric of huge or small brown butterflies on white silk was used for corselet dresses. Some waist-cinched dresses in chocolate brown had long belted jackets in these brown and white butterfly prints.

For the first time Bohan mixed-matched prints, using black or gray-and-white mattress stripes for dresses and jackets in plaid or vice versa.

The crowd also liked those slim-waisted shirt dresses in red or green small polka dots on white silk. Over these went long loose jackets or big polka dots that matched the brimmed hats.

Even the new Dior suits had that shirt look. Almost every jacket had a martingale belt (back half-belt) and open collar. These were teamed with pleated skirts and simple shirts open at the neck.

DESIGNER Louis Feraud had fun reviving the micro-mini skirt in brilliant cotton prints and "hot pants" in navy satin edged with lace at his fashion show. Programme notes explained he meant these bits of fabric only for resort and beach wear.

The fashion writers applauded his long gingham ruffled evening dresses, demure except for plunging necklines.

Jean-Louis Scherrer got an ovation for his collection based on pleated white crepe skirts, dresses, trousers and long evening gowns. The programme identified as a "boating outfit" white pleated crepe trousers, a V-necked T-shirt glittering with navy and red sequins and a knitted navy blue jacket.

* * *

DESIGNER Jacques Esterel's "Do it yourself" high fashion brought the Paris couture down to the price of his 20 franc ($4) patterns.

Esterel's late, late show at one minute past midnight opened the Paris spring high fashion shows.

Esterel last season decided to get in on the home sewing craze and offer patterns of his high fashion designs heretofore limited to private clients and buyers from ready-to-wear factories. By now his pattern business is so organized that visitors to his fashion show were handed numbers of the patterns with which they could make the outfits themselves.

In his collection Esterel scorned the mid-knee length used by many designers and pegged hemlines well above the knee. The dress was the theme, from angular jumpers to soft dresses in brightly coloured silks printed with abstract designs.

Sleeves usually were long and full and skirts ample from dancing pleats or swirling circular shapes. The prettiest were long evening dresses of organdy printed with enormous flowers in sunny colours.

Bows appeared often — on shoulders, at the tops of dresses, tying the halter of a bareback dress, at the end of belts and sashes.

* * *

DESIGNER Andre Courreges, the master of the architectural



Mrs. Willy Brandt and the wife of the French Premier, Mrs. Pierre Messmer (right), watch model display fashions from the House of Dior in Paris. (AP cablophoto)

look, added soft dresses for the big surprise of the Paris spring high fashion shows on Tuesday.

Courreges, who likes to stir up a little action on the quiet Paris *haute couture* scene, gave press and buyers at his show another shock by introducing men's sportswear for the first time.

Four tough-looking male models showed Courreges' new men's line in a sheepish strip-tease right down to jockey shorts. Most of the clothes were inspired by the uniforms Courreges designed for winter Olympics at Munich.

Courreges' new dresses with welted darts, puckers, and a look of softness do not mean he has abandoned his architectural look, contrary to reports flooding Paris newspapers in recent days.

The strict, geometric outfits of Courreges have become classics like Chanel suits, and he still included them in his show. Courreges fans smiled to still see his traditional above knee white sheath dresses with belted seams and angular lines. He still showed impeccably tailored white trousers that started the trouser fad a decade ago (this season the trousers have cuffs and are wide).

But in addition the designer paraded a blue coat that went over a soft silk shirtwaist dress with a wide insert waistband and blousy top. Courreges softened his look last season but to go all the way to a blousy shirtwaist dress is a revolution in his white salon.

To emphasize his soft look, Courreges abandoned his usual athletic mannequins and used thinner, more feminine-looking girls.

Like Dior, Courreges used chocolate brown for his spring-summer clothes. One brown pants suit had a top with soft ragian sleeves and a coat over that. A soft dress with long, full sleeves came in white silk printed with tiny chocolate hearts. Hearts, in fact, were the signature print of the wildly applauded show.

The men's sports outfits included three-quarter vinyl plants with matching ski jackets, jersey trousers, striped blouson tops. The trouble with the T-shirts imprinted with Courreges initials is that the ladies might steal them.

* * *

PIERRE Balmain, still judged to offer the best workmanship and most lasting designs in the high fashion world, offered a spring collection that emphasized dresses and suits instead of trouser outfits.

Suits had short jackets and pleated skirts. Coats were either close to the body and buttoned high or enormous reversible wool affairs with ragian sleeves.

* * *

IT'S, well, the mushroom look, some ladies in the crowd at the Lanvin showing decided.

Lanvin's spring girl came down the runway in silk knee-length dresses with narrow wraparound skirts and separate tops so soft and blousy they hid the waistline. Elbow-length sleeves with puffy shoulders added to the mushroom silhouette.

Designer Jules-Francois Crahay won a curtain call ovation for his dramatic collection that centred around the full and blousy look. For daytime these dresses came in silks printed with geometric designs like jacquard knit ski sweaters or mixtures of stripes and chevrons.

For nighttime Crahay stretched the dress to the floor, in even more incredibly beautiful striped silks with one flower printed at the hem, another at the hip and a third at the shoulder.

Crahay also teamed those limp, blousy tops with extra wide silk pyjama-type trousers in contrasting or matching prints.

Wide houndstooth checked pyjamas in navy blue were teamed with a blousy top in green checks, for example:

Crahay — bless him — gave women plenty of trouser suits to choose from in contrast to some Paris salons that pared their pants suits to a handful. One series of Lanvin's wide, uncuffed trousers went with short, swinging soft wool jackets in ice cream colours. The girls wore Spanish Flamenco dancer hats with these outfits. One favourite costume consisted of gray flannel trousers, navy low-cut jersey top, lime green short coat, navy and lime striped scarf and a gray Flamenco hat.

With most outfits the Lanvin girls wore three strands of huge chunky porcelain beads. Other outfits had the signature of three carnations. With cocktail and evening gowns, the girls wore veils tied across their eyes and auto headlight earrings.

Full coats of reversible wool had contrasting pointed collars. Crahay also displayed suits with three-quarter collarless jackets and a series of coats in printed linen with matching low-cut dresses.

While the Dior Salon based its show on the simple shirt dress, Crahay's collection still had the fireworks of high fashion. Soviet ballerina Maya Plisetskaya was among the celebrities who sighed over the navy blue linen or chiffon evening gowns. Some had crisp white dickies. Other gowns went with huge fringed stoles that are a Lanvin speciality, or had coloured feather collars that shot to the eyebrows, definitely not for ladies who want to eat or be kissed.



WORLD'S FOREMOST PRODUCER OF GENUINE EAU DE COLOGNE

THE FAMOUS, REFRESHING COLOGNE — PERFUMES FOR THE DISCRIMINATING WOMAN — FINEST TOILETRIES FOR MEN

BAUER WARSHAVSKY

BEGED OR at home in israel...



MISS BEGED OR
at her youngest
15 Mazal Dagim, Old Jaffo
Tel. 03-826169
Open 10 1,8-midnight
Fri. until 1.00
Sat. 8 p.m.-midnight

Conveniently yours
MISS BEGED OR
DOWNTOWN
40 Montefiore Street, Tel Aviv
Tel. 03-622769
Open 8 1,4 7 p.m.
Fri. until 1.00

And for that special figure,
that very special boutique
LADY BEGED OR,
Personally Yours
104 Ben Yehudah Street,
Tel Aviv
Open 8 1,4 7 p.m.
Fri. until 1.00

"THE BOUTIQUE"
at the Factory
Migdal Haemek
Open 8 a.m. - 4 p.m.
Fri. until 1.00

Move towelling range for summer

By Catherine Rosenheimer

Jerusalem Post Fashion Reporter

TEL AVIV. — ALTHOUGH towelling beach dresses and shorts may be hardly appropriate under current weather conditions, brightly coloured bath towels and terry cloth robes are useful all the year round — especially after a hot bath on a chilly winter's day. So the launching of the latest Möve towelling collection earlier this week was at least partly of topical interest. The remaining, strictly summery portion of the range was intended to give buyers an early opportunity for placing orders.

Möve, the Jerusalem towelling plant, has now been in operation for two years and, according to Dov Gafni, its General Manager, both production and export figures are well up to expectations. Last year's exports reached $350,000, a three-fold increase over 1971, and this year is expected to end with an export total of $500,000.

Sales, he says, are almost equally divided between "bread and butter" standard lines in bath towels and robes, and more fashionable ready-to-wear in plain, printed or embroidered towelling. While production has increased threefold, the actual size of the fashion collection has shrunk considerably compared to last year's collection. "We have simply learnt from experience which type of styles sell best, and pared down the number of styles accordingly," explains Mr. Gafni.

What can we expect to see in local shops for the coming spring and summer? A lot of brief, mini-dresses in flowerhead motif embroidered towelling, many of them button through and with butterfly sleeves, useful as round-the-house dresses or as swimsuit cover-ups.

Printed towelling maxi-dresses are mostly simple in design, with halter necks and cut-away backs or with cut-out armholes — all with high side slits to make for easy movement — in narrowly flaring shapes.

Classic in style but extremely well-cut — was the men's range, including mandarin collar shirts with criss-cross lacing, simple zip-through short sleeve sailing shirt styles and belted safari shirts: good looking enough for casual sports wear as well as on the beach and in clean colours like bright blue or turquoise, all with shorts to match.

As well as the light-weight towelling which Möve weave themselves from local cotton yarns, they are also producing fashion styles in velvety cotton velours in beautiful prints — though these fabrics, sad to say, are imported from Möve's German mother company for the purpose of re-export as finished garments.

If any of the export surpluses do find their way onto the local market this summer, they will certainly be considerably more expensive than the standard range, for which the retail price ceiling is IL119. A comforting thought, however, is that the Jerusalem plant itself may be producing the superior type of velour towelling itself in the not-too-distant future. Hopefully, by then, Israeli textile designs, equal in sophistication with those of the imported fabrics, will be found for use as prints.



The tennis dress look, which promises to be a big favourite for next summer. This one, from Möve, is in red and green flower-embroidered towelling, with a tourquoise background with a low-waisted, bias-cut skirt. Numbers print in a red and white colour scheme covers this beach dress by Möve; Neckline is held in place and fastened by drawstrings.

Rows and rows of ruffles

By PEGGY POLK
U.P.I. Fashion Writer

ROME (UPI). — PLEATED skirts and shirt dresses just won't go out of style. Almost every high fashion designer in Italy included them in his, or her collection for spring and summer shown last week to an international audience of buyers and fashion writers.

And most designers combined the two styles in a shirt dress with released pleats and a soft bow at the neck. Some made tucked bodices, others bloused them or fitted them snugly over the midriff.

The dresses, of silk or linen for day, georgette or chiffon for evening, usually had a jacket in a solid colour to go with them.

Valentino did shirt-tail jackets with bloused sleeves. The sleeves of Galitzine's shirt dresses showed below her short box jackets with sleeves turned back at mid-forearm.

Andre Laug gave his shirt dresses a tunic look with longer underskirts in a narrower pleat or larger version of the same pattern.

The dresses, which stopped at midknee or just above the knee, were worn with 3 or 3-inch (6.6 or 7.7 cms.) heels — Mary Janes, Oxfords, plain pumps or pumps with strap trim.

In jewellery beads replaced chains. Laug showed ivory and amber, Valentino, discs of gold and white enamel for day, gold and diamonds for evening.

The models had their hair cropped at the neck and cut in layers on the sides or wore Page Boys just to the neck. Hats ranged from Tiziani's wide-brimmed straws to Bergia Usberk's turbans.

Tiziani showed cocktail dresses which fell from a modified Empire an inch (2.2 cms.) or so below the knee. Valentino, Capucci and Fabiani also joined in the revival of the cocktail dress but kept theirs at street length.

Capucci's long evening dresses were strapless or had halter tops to hold sharply plunging necklines, while Mila Schoen also showed halters and plunging necklines and used open work to make braless semi-transparent shirts even more revealing.

Valentino and Balestra both chose the violet as their signature flower for silk, linen-organza and chiffon prints. And both eliminated pants suits from their collections.

Dozens of women in Valentino's audience were wearing pants last Thursday night, and he acknowledged their popularity but said they belonged in boutiques. "Trousers are completely finished for high fashion," he said.

Tiziani, Mila Schoen and Galitzine obviously disagreed. Tiziani paired looser, cuffless trousers with print blouses and long sleeveless pullovers, jackets and coats. Mila Schoen experimented with white linen cuffed pants that stopped at the anklebone and Galitzine designed hers with a narrow belt over a wide waistband covering most of the midriff.

Except for evening, when billowing chiffon was as popular as bias cut crepe, the line of coats, suits and dresses usually was slim.

Valentino put a variation on the dolman sleeve, which he called a dragonfly sleeve, over narrow coat and suit skirts. Fabiani showed tent coats but held them in with belts.

The most memorable look of the Italian collections, however, were the rows and rows of ruffles that Valentino used on his romantic mauve, pistachio and pale yellow chiffon evening gowns.

He called them "nightgowns" but they would be more at home at a Buckingham Palace garden party than in the boudoir.

MATERNITY WEAR



NEW MODELS FOR THE NEW SEASON: TUNICS, SLACKS, SUITS, PINAFORE DRESSES, EVENING DRESSES.

MASHA

Open all day continuously
4A Rehov Hamelech George, 2nd floor,
2 Mercaz Basiei Meincha (near Allenby),
Tel Aviv. Tel. 612515.

HEY THAT'S NICE!

These are the first words you'll hear after having your

Bath re-enamelled

The covering that turns old into new.

WORK DONE ON THE SPOT, IN ALL PARTS OF THE COUNTRY.

FULLY GUARANTEED.



"ZE'EV" Re-enamelling of baths

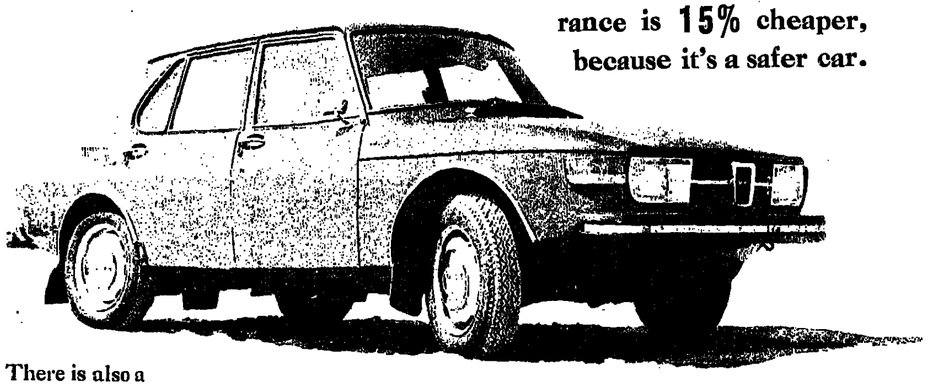
Tel Aviv: Tel. 285110, 283869, Haifa: Tel. 538639, Jerusalem: Tel. 38040

هكذا من الأصل

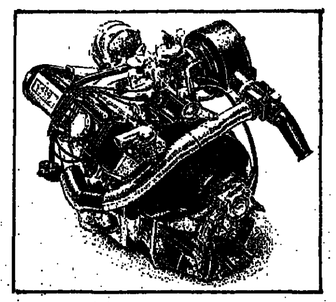
SAAB 99L 1973

Technically better, more economical, safest.

The **SAAB 99** is the only model for which insurance is **15%** cheaper, because it's a safer car.



There is also a
SAAB 99L
four door model



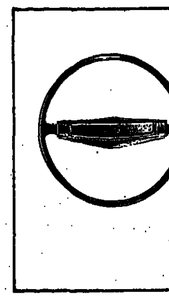
The SAAB 99 has a new 2.0 litre Swedish engine with an overhead camshaft. It develops 95 HP DIN. This capacity gives it high acceleration, and ensures adequate power for overtaking.

The modern conception of the SAAB engine ensures high running economy. The engine has been adapted for 94 octane petrol. The engine oil needs to be changed and routine maintenance carried out, every 10.000 kilometres. We can also supply the well known 1.85 litre engine, which has all the above advantages.

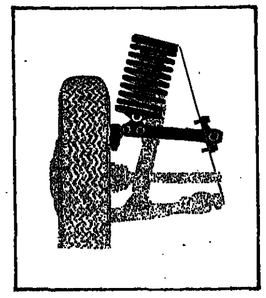


THE SAAB BUMPERS

This is the first car to meet the new American Safety Standards. The bumpers are made to absorb any shock received with the car travelling at 5 m.p.h. No damage will be caused to any part of the car. Both the front and rear bumpers are built to these special standards.

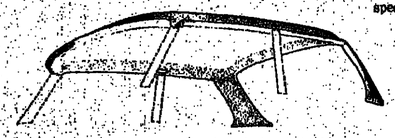


The SAAB 99, the safe car, has front-wheel drive. In this day and age, there is no need to explain how much this contributes to stability on curves and at higher speeds. With front wheel drive, the steering is stable and accurate, and it is easy to turn the steering wheel.



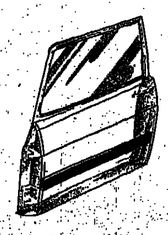
THE FRONT SPRINGS ARE MOUNTED ON THE AXLE

In order to impart stability to the car and increase convenience, the SAAB 99 has been fitted with front springs mounted on the axle, an arrangement similar to that used by Ferrari — one of the best systems available.



DOUBLE ROOF

The double roof has a steel layer and a fiberglass reinforcing layer, which also serves to insulate the car. It guards the driver's head, and gives protection from the sun on very hot days. The roof is also reinforced at the sides, and is made to take shocks from below and from the side. One of Israel's well known automobile engineers had good reason to say: "If I have to be involved in an accident, I prefer to be in a Saab at the time."



REINFORCED DOORS

Steel reinforcements, 5 cm. high and 2.5 cm. thick, have been mounted in the doors, in order to protect you in the event of a collision from the side. The back doors have child-proof locks.

The SAAB 99 is the only car in Israel for which a 15% discount is given on insurance - because it's the safest car.

Call on us and ask for a demonstration drive.

LEONCARS, 29 Reh. Carlebach, Tel Aviv. Tel. 284897, 283771

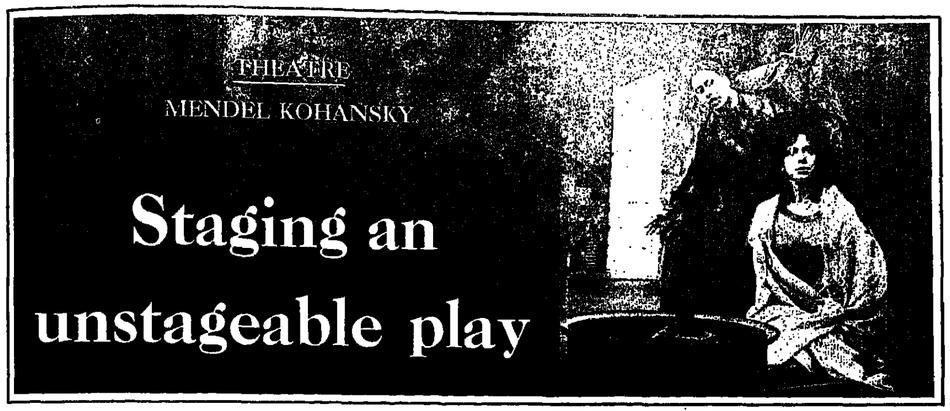


Photo: Zipporah (Ester Veedell) is comforted by her slave Rifat (Miriam Iron) in "Three."

THE three of the title are three women in the life of Moses: his elder sister Miriam, who also had the gift of prophecy; his wife Zipporah, the daughter of a Midianite priest whom Moses married during his wanderings in the desert; the Cushite (Negress) whom he married much later. And there is a fourth woman in the play, Zipporah's aged nurse Rifat. The Bible tells us in its terse way a great deal about Miriam the Prophetess; it seems that she enjoyed considerable status with the Children of Israel, and this having gone to her head, she plotted together with brother Aaron against Moses, as a result of which God punished her with leprosy. As for Zipporah, all the Bible reveals, besides her origin, is that she circumcised with her own hands, by means of a sharp flint, her first-born, Gershom, thus firmly asserting her identification with her husband's people. About the Cushite, we know nothing.

THREE by Israel Eliraz, translated and directed by Rinat-Joyce Miller, at the Jerusalem Khan, Music and sounds, Richard Farber, lighting Yehiel Orgal, design by Danny Weinberger.

CHOCOLATE, MINT, MASTIC presented by the Popular Theatre. Continuity by Hayim Hefer and Shalike Ophir, directed by Shmuel Bunin, musical direction by Itzhak Graziani.

In his play, Israel Eliraz has made an attempt to build up the three personalities and to create a web of relationships between the women. Thus Zipporah appears as someone getting on in years, neglected by her husband, as is the fate of many women who have had the misfortune to marry men devoted to great affairs. It had come as a shock to her when her husband took another wife, but she also sees the bright side of it: there must be some life left in the old boy if he has brought that lively, plump little black girl to his tent, so there is still some hope for her too. Miriam, an impressive figure at the age of 126, and also embittered at her loss of prestige, has a great deal to say about her brother's second marriage. So does Rifat, who gives her mistress sage advice but makes many sly comments on the side.

As one might have expected of a play with an all-female cast, a great deal of empty talk goes on. In fact, nothing happens in the play save incessant talking, most of it repetitious and tedious. I lost interest only a few minutes after the show began, and never regained it, occasionally raised from my torpor by some extra loud crashes in the percussions which accompany the action.

Director Joyce Miller has attempted the impossible — to stage an unstageable play — and naturally failed. Her choreographied show, the choreography irrelevant and poorly executed, creates no interest where no intrinsic interest exists. It moves slowly, tediously and on virtually one dramatic level, to its inconclusive end.

There is a brighter aspect to the play. The cast performing their thankless roles demonstrate that there is some real acting talent in Jerusalem. Esther Veedel, in the leading part of Zipporah, is an attractive actress with fine diction and a good stage presence, who could probably prove herself in a playable part. Shira Silverman, as the ancient Miriam, is a striking figure with her gaunt frame and gaunt, sharp features, a Spanish aristocrat lost in the desert; Pauline Hahn is an actress with a great deal of energy wasted on a hopeless part; and Miriam Iron, as the nurse who knows it all, makes rather awkward attempts at injecting some humour into the proceedings.

Danny Weinberger designed eye-catching costumes which have little to do with the desert milieu; Yehiel Orgal contributed dramatic lighting; and Richard Farber punctuates the show with a variety of percussive sounds.

English theatre

Three is the most recent of many attempts to establish an English-speaking theatre in Jerusalem. The earliest of these, as far as my not-so-extensive research has revealed, was an amateur group composed of civil servants which functioned under the British Mandate some 40 years ago, where the casting was done according to rank: the higher the official, the bigger the part, with the player's full title appearing in the programme.

There were more serious attempts, one in fact very serious. I am referring to the Ma'agal Theatre which flourished, for a regrettably short time, in the mid-sixties. It was a theatre of *astonishingly* high quality.

A handful of amateurs and semi-professionals under the leadership of Philip Diskin, an American psychologist doubling as director, with no budget to speak of, not only produced shows of a high standard, but was so advanced in its repertoire as to make all the Hebrew-language theatres in Tel Aviv seem backward. They started with "The Makk" by Genet, who didn't yet exist as far as the Hebrew theatre was concerned; *continued* with Alfred Jarry's "Ubu roi," a modern classic which had to wait six years for its first performance by a Hebrew theatre, the Cameri; and then proceeded to do "The Bald Soprano" by Ionesco, who was just being discovered by the repertory theatres.

Ma'agal was probably the least publicised theatre in history. The audience which filled the basement in which it performed — and it didn't take much to fill that place — learned of its existence by word of mouth. The critics were not invited. I travelled to Jerusalem to see one of its shows when I heard about it from an enthusiastic friend.

Eight years later, I clearly remember Philip Diskin's production of "Ubu roi," the forerunner of what came to be known as the Theatre of the Absurd, a shockingly revealing satire on historical tragedy. I was delighted to find in Jerusalem, the theatrical desert, something which was better by far than anything the professional Hebrew theatre in Tel Aviv had to offer, with high-standard acting and Diskin's superb direction.

My memory is buttressed by my files. In my review I wrote: 'It is a measure of the director's skill that he even managed to present 'battle scenes' on the postage-stamp space available to him, with three or four bedraggled soldiers raising as much hell as a whole army, and scaring the audience as their wooden swords swung uncomfortably close to the spectators' faces."

Following that and other enthusiastic reviews, the Ma'agal Theatre emerged from its literal and metaphoric underground existence to perform outside Jerusalem in larger halls too. I don't know why the Ma'agal disappeared; it had something to do with the establishment of the Khan Theatre in its first incarnation, with Diskin's short-lived service as artistic director there. He left the country soon after.

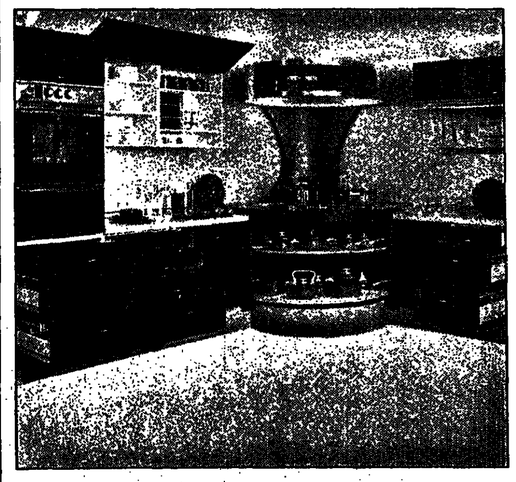
About five years later, a group of public-spirited Jerusalem citizens banded together to found a theatre, and after long preparations accompanied by much fanfare, an opening night took place in a rather chichi basement. The response must have been disappointing, for the production — and the committee — soon gave up the ghost.

And all through that time there were experiments in Tel Aviv, the most durable being the amateur Little English Theatre, and even in Haifa. What they have all proved is that there is some talent available, and if nothing permanent and of value has so far appeared, it is only because the necessary framework has not yet been found.

★ ★ ★

Chocolate, Mint, Mastic is as silly as its title, a crudely compiled revue about those idyllic days when Tel Aviv was a small town, everybody knew everybody else, etc... The star is Zipi Shavit, a bouncy comedienne with inexhaustible energy, who must have been great fun at school and in her army unit. The rest are amateurs made to go through their paces, speak silly lines and sing silly lyrics, of which the title song was the worst.

you'll find the most modern kitchens in europe at 70 rehov ibn-gvirol, tel-aviv.

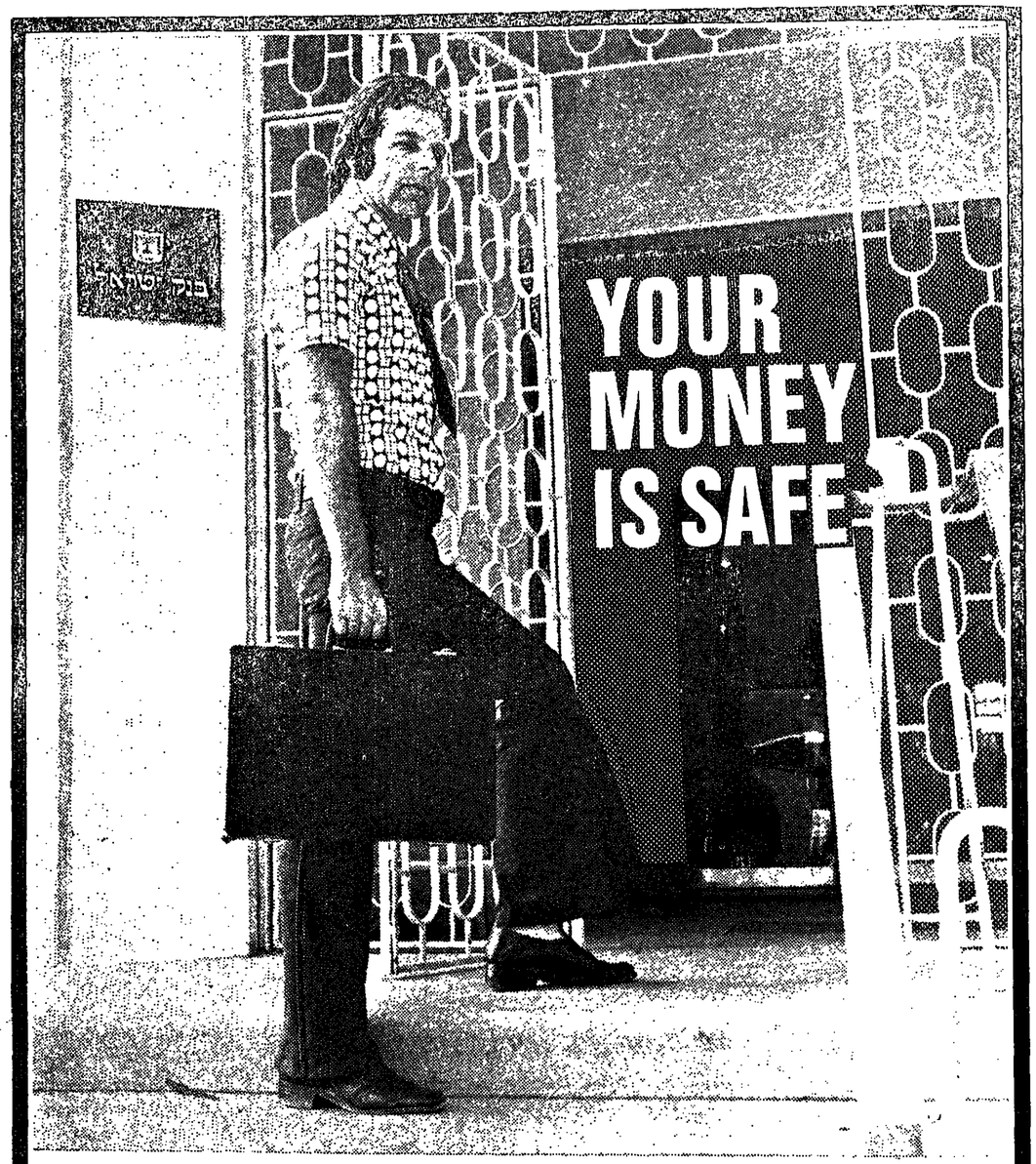


Did you ever see kitchens like this before? These designs and styles are completely new in Israel. And they're all in the new store called Habitat. They come from from one of the most famous and largest firms in Europe: ALNO
A firm that's become renowned for its attention to detail as well as beauty in design.
Every item is carefully made (and well made) to fulfil its function.
And, very important to you, you can come in to Habitat and order a complete kitchen.
Or order the smallest part of a kitchen now, and know that you can get matching components later.
You're invited now to come in and see these magnificent kitchens.*
And all the other good things Habitat has on display

* TAX-FREE FOR NEW IMMIGRANTS AND DIPLOMATS.

ALNO® the largest kitchen manufacturer in europe.

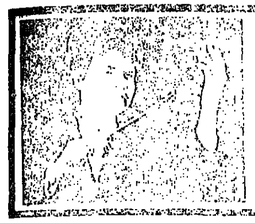
habitat new ideas in furnishing.



SHORT TERM LOAN

Available at all Banking Institutions and from Stock Exchange Members

BANK OF ISRAEL



MUSIC
Yohanan Boehm

MUSICAL WOMEN'S LIB



OWING to a garbled review of mine about Israel's only female orchestral conductor, Dahlia Atlas, I feel compelled to go deeper into the subject of women's lib as far as music is concerned, so as to forestall a flood of protests from Emmeline Pankhursts with music academy degrees.

In music history, women make an appearance fairly late. Renaissance painters equip the creatures with trombones and all sorts of other instruments, but the association would seem to be only symbolic since angels were always depicted as female (with the exception, of course, of the supreme triumvirate, the archangels Michael, Raphael and Gabriel) and the concerts were all heavenly occasions.

In the Middle Ages, professional musicians were probably restricted to dancing in market places and playing tambourines, castanets and similar percussive instruments. Later it became fashionable for ladies of leisure to play the harpsichord or the *clavecin* but no outstanding achievements, either in performing or composing, are recorded.

Apart from participation in mixed choirs, no professional activities can be traced and so, understandably, no creative efforts could be nurtured and developed. Even the natural outlet for musical talents — the opera stage — was denied to them, as *castrati* sang the female roles right into the 18th century (the last male soprano is reputed to have been Giovanni Battista Velutti, who died in 1861). For which injustice women took revenge by *impersonating men* (Cherubino in "The Marriage of Figaro," Prince Orlovsky in "Die Fledermaus," Octavian in "Der Rosenkavalier" and many others — including also the page-boys in operas by Meyerbeer and Verdi.)

In the 19th century the wall seems to crack but, apart from famous singers, the only woman musician of stature is Clara Wieck-Schumann — composer, outstanding pianist, wife of Robert Schumann (and a very good one she was!) and mother of several children. The first woman to win the Grand Prix de Rome was Lili Boulanger (1803-1918), who received the precious award for a cantata, "Faust et Hélène," in 1913, her elder sister and teacher Nadia — who at 86 is still active in Paris — having won only the second Prix de Rome in 1908 for her "La Sirène."

Women have by now established their place in the concert world as pianists (Myra Hess, Elli Ney, Lilli Kraus, Rosalyn Tureck), harpsichordists (Landowska, Ainee van der Wiele), violinists and cellists, though the natural instrument for a woman's gracefulness seems to be the harp. Nearly all the orchestras in the world have *harpistes* in their rows, even the pronounced anti-woman institutions, though here again the leading performers belong to the wrong side of the ledger: Nicanor Zabaleta, Carlos Salzedo, Marcel Grandjany, Pierre Jamet, to name only a few.

When women are outstanding they really get things going. Wanda Landowska has probably done more for the harpsichord in our time than any other executant on the particular instrument. Nadia Boulanger is an institution — there is hardly any musician, *composer, conductor or whatever* who has not studied with her at one time or another. She appears in practically all the biographies and essays on great musicians of the last 60 years. Dame Myra Hess with her lunchtime concerts at the National Gallery during the London blitz, taught a whole nation the value of listening to music in an appropriate frame and at an appropriate time.

As composers, none ranks high on Olympus, though Dame Ethel Smyth (1858-1944) could boast of a long list of compositions and, in our own time, Elisabeth Luytens (born in 1906) was one of the first British musicians to put Schoenberg's 12-note teaching into practice. She occupies an honoured place among contemporary English composers.

In musical criticism, none was more feared than Claudia Cassidy during her 23-year tenure on the "Chicago Tribune."

In orchestras, women apparently have difficulty in getting the same opportunities as men. Material in my possession indicates an unfair ratio between women and men. The New York Philharmonic in 1967 had only two women as against 103 men, a ratio of 1:51. Other examples are the Chicago Symphony, 1967-68, 7 women, 99 men (1:14); the Cleveland Symphony, 1972-73, 13 women, 92 men (1:7); the Halle Orchestra of Manchester, 1958, 21 women, 66 men (1:3); the London Symphony, 1964, 1 woman, 109 men (1:109).

The position in Israel at present looks like this: the I.P.O., 11 women, 100 men (1:9), the Broadcasting Orchestra, 16 women, 58 men (1:3.6); Israel Chamber Ensemble, 6 women, 28 men (1:4.6); the Haifa Symphony, 11 women, 39 men (1:3.5).

There are two women in the Israel Police Band and several girls in the Israel Defence Force Band; the proportion in the Gadna Symphony and the Young Israel Symphony Orchestra should be appreciably higher.

As conductors, women do useful work with choirs, in Israel and abroad, though there is none, to my knowledge, who has made a mark on the International scene as an orchestra conductor of consequence. Our own Dahlia Atlas — she and Aviva Einhorn are the only two whose names are at all familiar even in Israel — claims that being a woman is a handicap in this profession, a statement which may be only partially true. Prejudice plays its part undoubtedly, but we have seen that outstanding women made their imprint on music history even before Women's Lib was invented.

* * *

THE new dimensions in music will be explored in a new series of "happenings" which are to take place at the Tel Aviv Museum, sponsored by Israel Broadcasting in cooperation with the Museum and the Tel Aviv Municipality. *Musique concrete*, aleatoric freedom, electronic devices, films, public participation — no trick will apparently be left untried in an effort to produce some exciting results. The *programmes* — the first will "happen" on February 1 (see "Poster") — will be broadcast live though, of course, it should be an experience to participate on the spot, especially as there will be a meeting at the Museum's cafeteria after the event to discuss the things just heard, seen and experienced.

Photos: Women conductors Dahlia Atlas, left, and Charlotte Azone of the Stuttgart Youth Chamber Orchestra.

RADIO FOR MUSIC LOVERS

TODAY: 8.10: Brahms: Choir Songs; Couperin: Royal Concert; Silcher: Serenade; Rosenmueller: Suite; Schubert: "Wanderer" — Fantasy (Rubinstein). 9.05: Ibert: "Jeux d'enfants"; Ibert: Concertino da camera; Saint-Saens: "Le Rouet d'Omphale." 10.05: Schumann: Fantasy (Weissenberg). 4.30 p.m.: Bach: Piano Concerto in D (Katz); Boieldieu: Harp Concerto (Jamet); Mendelssohn: Symphony No. 3 (Munch). 6.45 p.m.: Schubert: Lieder (Barry-Zak). 8.05 p.m.: Boulez — BBC Symphony — Stravinsky: "Firebird"; "Le Faune et le Bergere"; Symphonie de Psaumes; "Le Roi d'Etoile"; "Sacre du Printemps."

SATURDAY: 8.11: Monteverdi: Three Madrigals; Stamitz: Clarinet Concerto; Ravel: Valses Nobles et Sentimentales. 1.48 p.m.: Handel: Overture; Beethoven: Symphony No. 2 (Munch). 9.05 p.m.: Chopin: Fantasy; Nocturne; Waltzes; Polonaise (Tadeusz Kernaz).

SUNDAY: 8.10: Bononcini: Divertimento; Telemann: 3 Arias; Mendelssohn: Piano Trio in D (Beaux Arts). 9.05: J.C. Bach: Symphony; Clementi: Piano Concerto; Mozart: Wind Serenade. 10.05: Frederick Chopin. 3.10 p.m.: Renaissance Madrigals. 4.30 p.m.: Picco: Jubilate Deo; Mozart: Requiem (Bohm-Vienna). 6.45 p.m.: Israel Chamber Ensemble — Gary Bertini — Bach: Suite No. 3; Cantata No. 82; Double Concerto.

MONDAY: 8.10: Famous Musicians. 9.05: Musical Delicacies. 3.10 p.m.: Jazz. 4.30 p.m.: J.C. Bach: Symphony (Redan); Mozart: Piano Concerto, K. 488 (Katz); Shostakovich: Symphony No. 1 (Bertini). 8.05 p.m.: Forma Erkol: "Rauk Ban" (Hungarian State Opera).

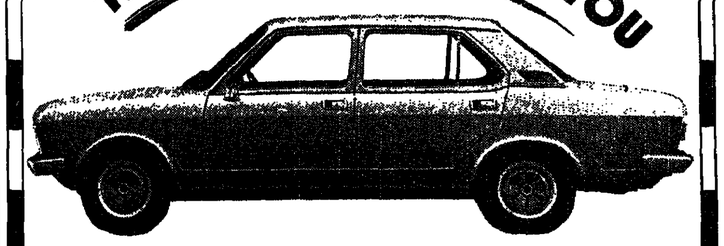
TUESDAY: 8.10: Music in a Night vein. 9.05: Janacek: Highlights from "Jenufa." 2.10 p.m.: Band Music. 4.30 p.m.: Bach: French Suite in G; Bloch: "Sea Poems" (Jose Kahan); Mozart: String Quartet, K. 575 (Lucilian). 8.30 p.m.: Symphony Concert from the Jerusalem Theatre (see "Poster").

WEDNESDAY: 8.10: C.P.E. Bach: Sonata; Dvorak: Trio for 3 Violins and Viola; Schubert: "Hirt auf dem Felsen." 9.05: Berlioz: Symphonie fantastique (Fruriot). 10.05: Hernstein: "Facsimile" (N.Y. Philharmonic); Mozart: Piano Concerto, K. 488 (Bernstein-Vienna); Bernstein: Movement from "Chichester Psalms (N.Y. — Camerata). 2.10 p.m.: Monteverdi: Gloria; Rameau: Veni Creator. 3.30 p.m.: Brahms: Sonata No. 2: 4.30 p.m.: Symphony Concert (repeat from Tuesday night). 11.05 p.m.: "Florentan and Eusabius."

THURSDAY: 8.10: ... To Paris — Mozart, Offenbach, Delius. 10.05 (repeat): Israel Chamber Ensemble — Bertini — Bach: Brandenburg Concerto No. 3; Suite No. 3; Double Concerto. 4.30 p.m.: Verdi: Ave Maria — Stabat Mater (Los Angeles — Mehta); Beethoven: Piano Concerto No. 5 (Brendel — Mehta — Vienna). 8.45 p.m.: "New Dimensions in Music" — live broadcast from the Tel Aviv (see "Poster"). 11.05 p.m.: Haydn: String Quartet in D (Amadeus); Grieg: String Quartet in G (Guarneri).

TO ALL TAX EXEMPT
(INCLUDING OLIM & DIPLOMATS)

THERE'S A CAR FOR YOU



Among the 20 favourite 'FIAT' models in Israel from $ 1,250.- + IL 1,280.-

VISIT 'FIAT' SHOW ROOMS

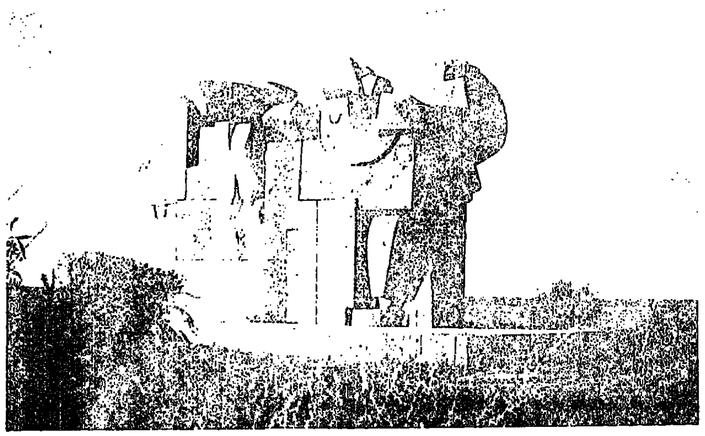
TEL AVIV: "MEDITERRANEAN CAR AGENCY CO. LTD." — 30 Rehov Yitzhak Sade.

Haifa: "MUSMACH" — 146 Reh. Yaffo; Jerusalem: "GOLDIN" — 7 Reh. Shlomzion Hamalka; Beersheba: "SHAHAN" — 46 Reh. Hadassa; Nahariya: "WINSKOVITZ" — Gas Station Ganton; Tiberias: "VARDI" — Reh. Rambam; Nazaret: "FARID DAHAR" — Industrial Area; Afula: "AUTO HOD" — 3 Reh. Arlozorov; Hadera: "KRITZMAN" — 78 Reh. Hanassi; Netanya: "DARCHE SHARON" — 44 Reh. Herzl; Petah Tikva: "SHOLEOOF" — 21 Reh. Pinsker; Bnei Brak: "NAHLAOT KIYOM" — 7 Reh. Jabotinsky; Ramat Gan: "NAHLAOT KIYOM" — 9 Reh. Arlozorov; Rehovot: "RAPAPPORT" — 208 Reh. Herzl; Ashdod: "R.Z." — 112 Reh. Rishonim; Ashkelon: "AUTO ASHKELON" — Peer Building; Nablus: "MAGDI AL ASSI" — Reh. Haifa.

ADMON ADV

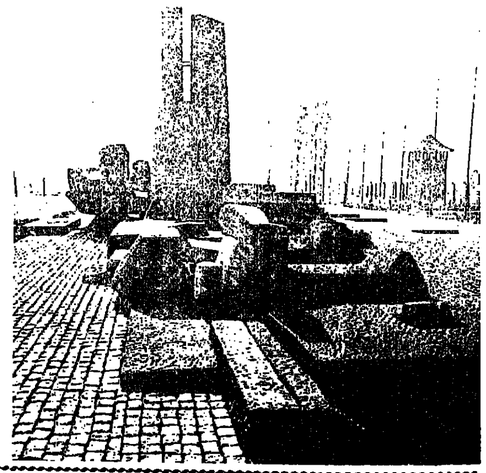
AUTHORIZED GARAGES
ALL OVER THE COUNTRY

FIAT





"Gate of Peace," a new public sculpture, Independence Park, Tel Aviv, by Pietro Cascella. Below: Memorial at Auschwitz by Cascella.



'Gate of Peace' in T.A.

by Gil Goldfine

TEL Aviv-Jaffa has received its first public sculpture. Installed on a hill in Independence Park, facing the sea, the work was presented to the city by the Tel Aviv Foundation for Literature and Art. Donations by Baron J.B. Urvater of Paris and the sculptor Pietro Cascella were made available through the efforts of Mrs. Suzy Eban (Foundation Board Member) and Mr. Emile Najar, Israel's Ambassador to Italy, and Mrs. Najar.

The work was created and handhewn by Cascella, a sculptor of international reputation, who recently completed his award-winning memorial monument at Auschwitz. After visiting Israel last year, Mr. Cascella became involved in the life of the country and decided that he wanted to participate in the design of a meaningful monument. Called "Gate of Peace," the work is a massive, impressive structure weighing 112 tons and chiselled from rough, antique Roman stone.

Vigorous, austere

Austere and vigorous and looking like an ancient ziggurat, the sculpture is a thoughtful combination of architectural and plastic forms. Designed as an archway, the side views present a look of complete solidity. At both ends, however, an opening allows entrance into the edifice and forms a tunnelled void along the horizontal axis. By entering the tunnel the viewer finds himself in the core and is embraced and comforted by the security and strength of the stone. Interlocking blocks, symbolizing reliance and cooperation, form the rectangular architectonic base onto which are heaped stylized forms the sources of which are difficult to ascertain.

With the exception of a nautilus shape (symbolic of continuity and time) and an apparent kneeling figure in prayer, the remainder of the upper part is composed of a variety of carefully placed interdependent forms. Their assembly is designed so that the imagery curiously establishes a feeling of historically traditional Middle Eastern cultures, in concept, style and materials.

Though the work lacks the accepted "look" of contemporary sculpture, we have, nevertheless, been provided with a sculpture of tenacious strength and spirit.

It should be noted that the Tel Aviv Foundation for Literature and Art, recently established by Tel Aviv Mayor Yehoshua Rabinowitz, is an independent, public, non-profit institution. Mr. Kalir, its director, has indicated that many more projects are being planned, designed to improve the cultural atmosphere and the physical look of Tel Aviv.

GALLERY GUIDE

TEL AVIV

THE TEL AVIV MUSEUM — Main building: Permanent exhibition of Israel painting and sculpture, the largest and most comprehensive in the country. Contemporary Swiss painting. "Art and Science" — a more condensed version of the popular semi-permanent exhibition. Alma paintings, drawings and prints and Yair Garbuz, paintings and drawings, Helena Rubinstein Pavilion.

SIMON CAPLAN — A graduate of the Academy of Rio de Janeiro here since 1950 shows drawings and oil paintings, mostly portraits. He is an academic-realist in the true sense, accomplished in anatomy, technique and formal composition. But his paintings lack the lustre needed to lift them above the mundane. Local, uninspiring colour of straight-forward faces are accompanied by overlays of transparent light beams; used compositionally (not spatially) to "break" the space. The drawings, on the other hand, establish a visual rapport with the viewer. These portraits, in the main all of local people in the area of Rishpon, the artist's home, have a good range of simple emotions accomplished with ease and dexterity. (Z.O.A. House, 1 Daniel Frisch St.) Till Jan. 30 (G.G.)

MICHAEL EISENMANN — Combines the influences of David Hockney's early pop style and Northern expressionism to render a varied series of figurelli-s and small-image pencil and ink drawings. Using a cartoon approach, the figurative work (well developed muscular men) has a raunchy nail style recalling early adolescent drawings that attempt to define the self through overt exaggeration. But by comparison to other work on the show they are obviously slick and self-detailing. Portraits of non-existent people are symbolic, acutely angular, crowded, vertically planned and Joyiet the hustle-bustle of life above and below ground. What is sorely missing in the show is a bit of breathing space. Such an overwhelming sense of motion and confusion creates a situation hard to digest. (Chemerinsky Gallery, 56 Gordon St.) Till Feb. 8 (G.G.)

RUTHY DANZIG and SHIKO KATZ — Two young painters who ascribe to the familiar style of pop-assemblage and shaped panels. In this very limited show Danzig pokes fun at space and reality. Recreating a funny situation on a flat plane she combines a poorly painted Cezanne still life placed in a real frame, silk curtains and a perspective view of an interior corner decorated with scribbled graffiti. After seeing Wesselman, Segal and Oldenburg for the past 10 years this work seems tired and immature. Not lacking in imagination and the desire to investigate, Miss Danzig should seek new avenues of exploration and leave eclecticism for others. Shiko Katz, the more advanced of the two, divides his wood panels into distinct areas into which he places a number of unrelated artistic ideas. Favouring engineering and mechanical drawings as a linear element, he repeats them with overall patterns, bare wood and subtle colour swatches. Although there is a wide range of illustration the paintings have little texture, are uncaressed and breathe with a quiet sturdiness. (Bar Kochba Gallery, 42 Bar Kochba St.) Till Feb. 5

NATHAN ZAHAVI — Pencil and ink drawings that were done in solitary confinement in a German Prison. In recording his life situation the male figure is regularly subjected to tortures and degradation. Pictorially masterful, a sense of emotional folk art pervades. What Zahavi lacks in artistic knowledge he makes up for in personal reactions. (Lin Gallery, 170 Ben Yehuda St.) (G.G.)

SHLOMO GREEN — Large group of small sculptures that memorializing the Holocaust and man's inhumanity to man. Constructed of wood and metal, stylized symbolic figures are impaled and encased in ribbed metal coffins or hung in effigy from spiked scaffolds. Relying heavily on the Israel viewers' historical reactions the artist has resorted to cliche methodology and has allowed the literal to far outweight the sculptural. If reversed, the artist might find a more powerful vehicle to describe and immortalize his deep rooted feelings. (Beit Sholom Aleichem, Berkowitz St.) Till Feb. 3 (G.G.)

RACHEL SAVIR — Ceramic ware, mostly flat wall hangings decorated in figure frieze of reds and greens. Simplistic in design, the figures are shallow and unexciting with little variation or transparencies. Of a humorous nature are a series of potbellied birds, with long necks but once again they are confined by their lanoonness and lack of individual attention. (Gallery 49, 49 Rehavia St.) Till Feb. 7 (G.G.)

JOSEPH CHITRIT — Recent paintings (Yad Labanim, Petah Tikva) till Feb. 8

MALVINA KAPLAN — Paintings and miniatures. (Dagfish Gallery, 43 Frishman St.) Till Feb. 16.

GROUP SHOW — Including work by Gat, Van Den Berg, and Herman Struck. (Ethiman Gallery, 5 Hissin St.) Till Feb. 20.

VERONIKA NEMES — Recent oil paintings by Parisian artist. (Gallery 226, 226 Bar Yehuda St.) Till Feb. 12.

ARTISTS PAVILION — Group show representing members of the Tel Aviv chapter of Painters and Sculptors Association. (Artists Pavilion, 6 Alharizi St.) Till Sunday.

SARA ASAF — Oil paintings and drawings reporting on a "Private Journey to Wonderland". (Old Jaffa Gallery, 14 S. Masal Aris, Old Jaffa) Opens Sat eve.

DRAWINGS — By some of Israel's younger avant-garde artists including Micha Ullman, Aviva Uri and Menashe Kadishman. (Yodfat Gallery, 190 Dizengoff St.) Till Feb. 2.

MANYA LIPSHITZ — Established international artist shows recent tapestries. (Herzliya Museum, 15 Bar-Ilan St., Herzliya) Opens Sat., 11.00 a.m.

JUDITH HAR-EVEN — Inspired by the landscapes surrounding Jerusalem, she has translated her feelings into animated action paintings. (Leivik House Gallery, 36 Dov Hos St.) Till Jan. 27.

JACQUES KAZENMACHER — Recent geometric acrylic paintings are a fusion of science and art. Favourite forms are cubes and tetrahedrons. (Lasky Planetarium, Ramat Aviv) till Jan. 27

WALENTINA SHAVIRO — Similar to icons of her native Russia, but without the gilt, dark moody colours constantly support melancholic figures. (Bergman Gallery, 87 Ben Yehuda St.) till Jan. 27

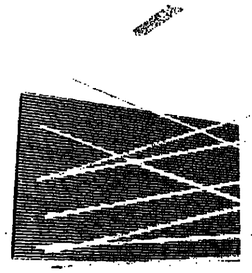
VANOOKA — Strange pictures of dreamy landscapes and interiors are characterized by their all washes of sepia and blue. (Haramati Gallery, 23 Israels St.)

GROUP SHOW — Of oils and watercolours by European masters including Modigliani, Picasso, Pascin, Israels and Liebermann. (Stern Gallery, 22 Gordon St.).

MICHAEL TOMKIN — shows series of canvases and three conceptual happenings-constructions. (Nahat Gallery, 31 Gordon St.).

RACHEL SAVIR — Ceramic sculpture and drawings (Gallery 49, Rehavia 49) from Tues. till Feb. 7.

NEW IMMIGRANTS — Group show of work by 15 artists recently arrived in Israel. Most are from Russia. (Working Mothers Association, 71 Bliznapot St.) Through Jan.



Drawing by Michael Eisemann (Gordon Gallery, Tel Aviv).



"Vibrations Metalliques," kinetic sculpture in brass and aluminium by Raphael Jesus Soto (Goldman's Gallery, Haifa).

HAIFA

YEHOSHUA ROTTER — Satisfactorily accomplished oils, of rather small format, in that common style owing something both to expressionism and impressionism, bright high-toned paint, pure colour and flat against the picture plane. Light is obtained either by means of white (still life 23) or by contrasting colours. Rotter's strength arises from his ability to communicate the type of person, e.g. an oldish woman (18) — note the harmonious opposition of the red hair or wig and the blue dress — and the leaning standing man (10), or objective significance in the flowers of 9. The much larger landscapes have the same hybrid style but less personal to the artist; their light could either be internal, as before, or possibly from an external source behind the viewer. (Meir Rothschild Gallery). Till Feb. 7. (E.)

OP AND KINETIC — Start from the op section and its pictorial approach. Here we have Tomasello's "Chromo Plastiques," in the first instance pink shadowed cubes and in the second, green shadowed tilted squares; and Efrat's subdued grey pictures in squares, a cross or parallel lines. The medium, however, quickly passes to the sculptural. Again, while presenting those op paintings changing with the viewer's angle, also has his typical open sculpture, of which the novelty is a bowl arrangement made from separate gold plated bars. Equally typical are Argov's multiple, Vasarely's black and white zebra lined cube and another piece of many coloured cubes, crosswise in feature appearing, but more simplified, in Hill's chevaux de frise-like "Doublecoat"; and Levin's hoops over a block.

The great advantage of kinetic art lies in it being so in movement and turning on when in repose. In addition it is linked to the spirit of the age by its technological cleanness and often scientific inspiration. Schoeffer's metal frame bearing circular discs towards the top, "Chronomova," not by its name alone, distinctly suggests a metal genetic model. Vardanega's boxes within boxes and Soto's use of reflectors put them both also in the category of light sculpture. Then there is the super-occupation of space when Soto's untramed "Angles," its frame describing a ring offset by many thin external rods, gains a soft repeat by casting its shadow on a white wall, like Schoeffer's outfry. Le Parc has his characteristic serpentine wriggling band, here a closed ring, there a shaking vertical strip, in red bands on white, in a continuous movement able to arouse an emotional reaction. Eisenmann's "Sculptural Game," three rounded cylinders, resembling pills or a certain kind of jelly sweets, in red, white and green respectively, vibrating to the touch, imparts a light humour to the show; and Sharit's (also represented among the abstract sculpture) red-lined crystal ball standing on an orange foundation gives life to the similar idea in his prints. (Goldman's Gallery). (E.)

ISRAELI GRAPHICS — The Museum's most recent local acquisitions, extremely well selected and running the entire gamut of human emotions. (Museum of Modern Art). Till February 10.

"THE ART OF WRITING" — A Unesco educational exhibition which has long been around and already seen at Haifa and elsewhere. (Museum of Modern Art.) Till Feb. 10.

J. WEISSENBERG — Cloth collages of a modified expressionism, capably executed. Some oils and acrylics. (Hagefen Gallery). Till Feb. 4.

CARMELA SAFIR — Efficiently handled oils but trusts more, in most cases, to her imagination rather than observation. (Danys Gallery). Till Feb. 3.

BEERSHEBA

TIM YASKILS — Skilled works by father and two sons, Israel's most prolific painting family (Beit Hnam) till Feb. 21.

EIN HAROD

CALENDARS FROM MANY LANDS PAST AND PRESENT — (Mishkan Leomanut).

A decade of Raffi Lavie

by Meir Ronnen

RAFFI Lavie's 21 paintings now on show at the Israel Museum, all made over the last decade, form one of the most thought-provoking shows by an Israeli painter ever seen at this venue. There is a strange quality of starkness, perhaps stark honesty, that forces the viewer into an immediate confrontation with the paintings, and demands of him an immediate reaction. There is also something starkly chilling about a remorselessly logical development in the chronological layout of the exhibits: a steady progression from "painterly" abstract-expressionism to a seemingly nihilist negation of painting itself.

The catalogue, which contains some excellent reproductions, points up the artist's uncanny sense of graphic composition — he is not a colourist though he uses colour with great taste — and many of the compositions look better reproduced in monochromo. But apart from a somewhat impenetrable foreword about the artist's approach, the equally stark catalogue offers no information other than that he was born in 1937.

Composition from 1968 (oil and pencil on canvas) by Raffi Lavie.

INFLUENTIAL FORCE

One knows, however, that Raffi is a tremendously influential force in Tel Aviv art circles and an enthusiastic private teacher, who also has some imitators of his style and use of materials. Unaccountably, he is also the only Israeli artist known by his first name: nobody would dream of referring to a painting by Lavie. But you can spot a "classic" Raffi a mile off: pinks, browns, oranges and whites, overdrawn with childlike figures or engraved, graffito, with calligraphic doodles. Despite his affinities with Dubuffet (and even Miro) on the one hand and Aroch, Nikel and Zaritzky on the other (he has affinities with elements of all three) Raffi is a great individualist. He is very much his own man and his singular ability to set his own stamp on his work is one of the chief elements in his success.

The "infantile" motifs of the 'sixties should no longer shock the viewer familiar with the direction painting and sculpture has taken over the last five decades. A noble subject is no longer the secret of nobility, a quality achieved today with even "found" objects, if they are combined in an imaginative, original, creative manner. It is the quality of the act of creation that imparts a feeling of fineness and value to a work of art. Thanks to his impeccable graphic taste and fine feeling for surface textures, Raffi usually achieves a feeling of imaginative creation with ease.

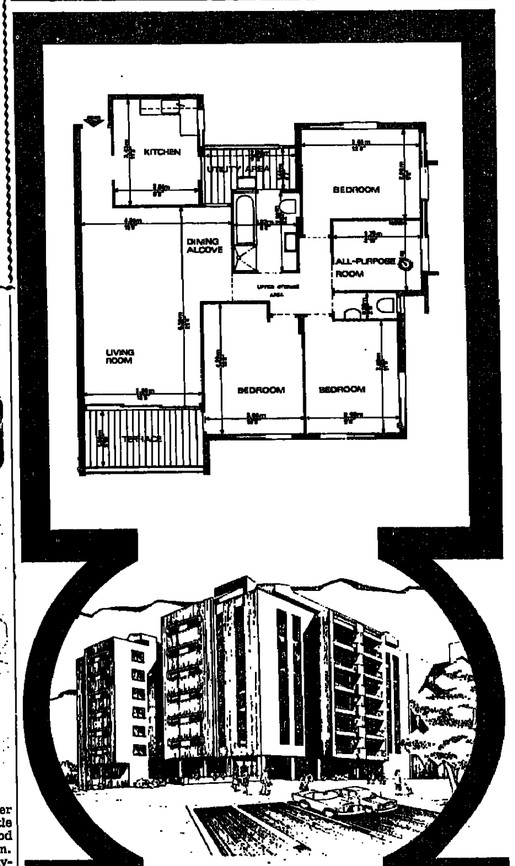
USE OF COLLAGE

The paintings are often combined with collage, which first made its appearance in his work almost as a stroke of colour. A few years later Raffi was using old posters as a major graphic element and later even simple colour photographs from tourist brochures. These photos are sometimes torn and combined with patterns of dabs of colour but later they assume a major importance in the frame. Eventually, they are brushed over and out and, finally, covered over altogether, leaving us with little more than the brushed plywood and a hint of what might have been. (Raffi makes fine use of the plywood as a surface by the way, something quite beyond the talents of his many young imitators who have adopted this ground.)

Unlike in some minimal art, there is little joy, colour or tension left in Raffi's latest work. It is difficult to escape the feeling that like a man varnishing a floor, he was worked himself into a corner; or perhaps, more correctly, out of the door and onto a rail-less balcony outside.

MOSLEM PAINTINGS

The colour photographs by Leonardo Bezzola, of Moslem wall paintings in the Old City of Jerusalem, now on show at the Israel Museum (until Feb. 19) are to go on show at the Berne Kunsthalle on April 16. The idea of the photographs and the show was conceived by Yona Fischer of the Israel Museum.



Neot Shoshanim

ON HAHISTADRUT STREET, IN HOLON, JUST SOUTH OF TEL AVIV, EFFICIENTLY PLANNED APARTMENTS FOR FAMILY LIVING IN AN EIGHT-STOREY BUILDING.

THREE AND ONE-HALF BEDROOM SUITES, 120 SQ.M. (1,296 SQ.FT.) & 122 SQ.M. (1,317 SQ.FT.) PRICED FROM $26,600 TO $30,150.

ISRALOM

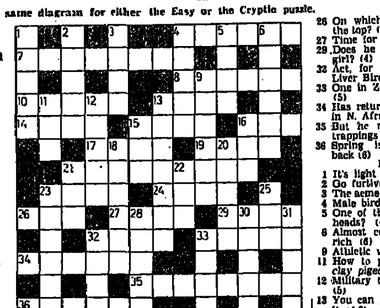
ISRAEL HOMES & REAL ESTATE CORP. LTD.

TEL AVIV . 71A BEN-YEHUDA ST., P.O.B. 3450, TEL . (03)—226224

TWO-IN-ONE CROSSWORD

Use the same diagram for either the Easy or the Cryptic puzzle.

EASY PUZZLE



ACROSS

4 Rooms furtively (6)
7 Recall (8)
8 Consuming (6)
10 Appears (5)
13 Traditional story (4)
14 In this place (4)
15 Endure (4)
16 Female bird (3)
17 Animal den (4)
18 Jug (4)
21 Person from another land (6)
23 Take care of (4)
24 Undoubted (4)
26 Fretful (4)
27 Exposed (4)
29 Females (4)
32 Sound of a happy cat (4)
33 Normal (5)
34 Safe (6)
35 Chosen (8)
36 Cubes (6)

DOWN

1 Not stale (5)
2 Traffic-light colour (5)
3 Little devils (4)
4 Series to kill and eat (5)
5 Sweetened (4)
6 Loiter (6)
9 Be present at (6)
11 Slippery creature (3)
12 Fruit (5)
13 Sailor (7)
15 Fulsehood (3)
16 Personal memorial (3)
18 Fervency (6)
20 Unwanted plants (5)
21 Low marshy land (3)
22 Lethal device (3)
23 Inn (6)
25 Popular drink (3)
28 Squeeze (6)
30 Injure (5)
31 Photographic plate (5)
32 Unadulterated (4)
33 Employs (4)

CRYPTIC PUZZLE

ACROSS

4 A niche for retirement? (6)
7 Jumper with a pocket for the young (8)
8 Rural part of New York? (6)
10 A flair, we hear, for making light of things (5)
13 He may go to the wall (4)
14 *Cook up as genuine?* (4)
15 Unsure foundation for castles (4)
16 As eaten in Malaya, maybe (3)
17 A bit on the hook? (4)
19 Deception that finally makes one cross (4)
21 Novel character with an idea to bet on? (8)
22 Fencing position? (4)
24 Intrudes, thanks to me (4)
26 On which to be high over the top? (3)
27 Time for a glass (4)
29 *Does he mean a lot to a girl?* (4)
32 Act, for instance, in "The Liver Birds" (4)
33 One in Zurich men go for? (5)
34 Has returned to a regiment in N. Africa (6)
35 But he religiously *eschews* trappings (8)
36 Spring is here, so come back (6)

DOWN

1 It's light on water (5)
2 Go furtively and shop? (5)
3 The arms of weapons? (4)
4 Male bird? (5)
5 One of the monastery overheads? (4)
6 Almost certain tax on the back (6)
9 Athletic veteran actor? (6)
11 How to produce eggs from *clay pigeons* (3)
12 Military transport problem? (5)
13 You can jump clean out of it (6)
15 Thus written in musical terminology (3)
16 Say, it seems, is up in zoology (3)
18 Something sexy in bloomers! (5)
20 Water in the form of a cone? (5)
21 Like news of stolen property (4)
22 Behind which is the local maid (3)
23 Is apt to get dirt in its eyes (6)
25 The traffic regulator's promise for tomorrow? (3)
28 Talk at zero speed? (5)
30 Anton's mandoline piece (5)
31 Merges or goes into liquidation (5)

Wednesday's Easy Solution

ACROSS. — 1, Camera. 7, Penitent. 8, Apes. 10, Retire. 11, Planet. 14, Ore. 16, Ingle. 17, Tone. 19, Spend. 21, Thing. 22, Greed. 23, Lady. 26, Atone. 28, Lei. 29, Retuse. 30, Meddle. 31, Eggs. 32, Overlaps. 33, Harvest.

DOWN.—1, Carrot. 2, Empire. 3, Ape. 4, Willing. 5, Being. 6, Slate. 8, Atom. 9, Eve. 12, Add. 13, Fiend. 15, Rod. 18, Gnats. 19, Slic. 20, Emit. 21, Throttle. 22, Glut. 24, Ledger. 24, Axle. 25, Yields. 26, Accon. 27, Outer. 28, Leg. 30, Mesh.

Wednesday's Cryptic Solution

ACROSS.—1, Tof-fee. 7, Love nest. 8, Firm. 10, S-to-Les. 11, Impasse. 14, Led. 16, Outer. 17, ToD-d(eev.). 19, Bacon. 21, Carbon. 22, Hated. 23, Free. 26, Tot up. 28, Plymouth. 29, Animal. 30, Leader. 31, Inge. 32, Dead loss. 33, Tingle.

DOWN.—1, Tra-set. 2, Foiled. 3, Elms. 4, New moon. 5, Be-Fo-T. 6, Sitter. 8, Fo(l)-l-(e)-d. 9, Red. 12, Fun. 13, Nerve. 15, Par-E-S. 18, Orion. 19, Bal. 20, COD. 21, Cap-AB-le. 22, Hum. 23, Flag-on. 24, Hyde. 25, Ravage. 26, Ta-rd-y. 27, Titan. 28, Pen. 30, Lid.

SOLUTIONS TO TODAY'S PUZZLES ON WEDNESDAY

ON THE AIR

FIRST PROGRAMME

256, 340.8 and 211 M.

News: — Today: 8.00, 9.00, 10.00, 12.00 noon, 2.00, 3.00, 4.00, 5.00, 6.00, 7.00, 8.00, 9.00, 10.00, 11.00 p.m. and 12.00 midnight.

Tomorrow: 8.00, 9.00, 10.00, 11.00 and 12.00 noon; 1.00, 2.00, 5.00, 6.00, 7.00, 8.00, 10.00, 11.00 and 12.57 p.m.

Today

7.58 a.m. Opening. 8.15 Programme Announcements. 8.10 "Collegium Musicum" Brahms: Song for Choir (the Robert Shaw Chorale); Couperin: Royal Concert No. 3 for Flute, Cello and Harpsichord; Friedrich Silcher: Serenade for Tenor, Clarinet and Guitar (Georg Jelden — Tenor); Johann Rosenmueller: Suite (Conductor: Gunther Kehr); Schubert: "Wanderer" Fantasy (Arthur Rubinstein — Piano).

9.05 "Music to relax by"... French Minute — Bizet: "Jeux d'enfants" (Conductor: Jean Martinon); Henri Constantin da camera (Soloist: Eugene Rousseau); Saint Saens: "Le Rouet d'Omphale" (Conductor: Jean Martinon). 10.05 "Second Broadcast" — Recital (second broadcast) The Pianist Ilexis Weissenberg — Schumann: Fantasy in C-major opus 17 11.00 "Tvrit Le am": We are also singing. 11.15 Programmes for Elementary Schools. 12.05 Close Down.

1.58 Opening. 2.10 Mother and child. 3.05 "28 Years Ago Today." 3.10 Kabbalat Shabbat. 3.55 Moment of Hebrew. 4.06 The Middle East. 4.30 Classical Request Programme. J.S. Bach: Piano Concerto No. 1 in D-minor (Soloist: Mindru Katz; Conductor: Harry Newstone); Boieldieu: Harp Concerto in C-major (Soloist: Marie-Claire Jamet with the Paul Kuentz Chamber Orchestra from Paris); Mendelssohn: Symphony No. 3 in A-minor ("Scotch") (the Boston Symphony Orchestra conducted by Charles Munch). 5.55 Announcements. 6.05 Jerome Barry — Baritone: Jonathan Zak — Piano: Songs by Schubert. 6.30 Literary Magazine. 7.05 "The Weekly Column." 8.05 Pages, Images and Songs for Shabbat. 8.05 Friday Evening Concert (Stereo) produced by Alexandra Melamed — Pierre Boulez conducts the B.B.C. Symphonic Orchestra and Chorus in works by Stravinsky (recordings of the B.B.C.) "Fire Bird," Ballet Suite); "Le Sacre et le Berceau" Three Scenes for Voice and Orchestra (Soloist: Alice Howells — Mezzo-Soprano); Symphony of Psalms; "Le Roi d'Etoile" Cantata for Choir and Orchestra; "Sacre du Printemps" Ballet Music. 11.05 "Radio story." 11.35 "Tunes we loved bee" — Producer: Ada Pronsky. 12.10 A Moment of Poetry. 12.13 Close Down.

Tomorrow

7.58 a.m. Opening. 8.05 Programme Announcements. 8.15 Morning Concert: Monteverdi: Three Madrigals (the Prague Madrigal Singers); Johann Strauss: Christ! Concerto in B-flat major (Soloist: Jacques Lancelot — Ravel: "Valses Nobles et Sentimentales" (The Israel Broadcasting Symphony Orchestra conducted by Mendi Rodan). 9.05 World of Science. 9.35 Musical Quiz — Produced by Shlomo Hod. 10.05 The weekly Diary. 11.05 Programme Announcements. 11.06 "Certain Ifs" 12.05 The Month's Interview. 1.05 Concert: Handel: Overture (the Bamberg Orchestra conducted by Rolf Reinhardt); Beethoven: Symphony No. 2 (the Boston Orchestra conducted by Charles Munch). 2.10 Close Down.

5.05 p.m. "A Handful of Tunes" — Composers suggest — Ron Levi. 5.55 Announcements. 6.05 Hamavdil. 7.10 Weekly Newsreel — 2nd edition. 7.30 Bible Reading: Yirmiyahu, chaps. 27 & 28. 8.05 "Spotlights on Sound" — Producer: David Chen. 8.40 Spanish Songs. 9.05 Recital — Tadeusz Kassa plays works by Chopin: Fantasy opus 66; Nocturne in G-sharp-minor opp. posth.; Three Waltzes; Polonaise in E-flat minor. 9.42 "Musical Miniatures" — Producer: Edna Anati. 10.05 "The Year 1933 (repeat). 11.05 "Portrait in Sound" — Producer: Yehoash Hirschberg. 12.10 A Moment of Poetry. 12.13 Close Down.

SECOND PROGRAMME

457 and 433 M.

News: — Today: 6.05, 7.00, 8.00, 9.00, 10.00, 11.00 a.m. and noon 1.00, 2.00, 3.00, 4.00, 5.00, 6.00, 9.00, 10.00, 11.00 p.m. and midnight. Tomorrow: 7.00, 8.00, 9.00, 10.00, 11.00 a.m., noon, 1.00, 2.00, 3.00, 4.00, 5.00, 6.00, 9.00, 10.00, 11.00 p.m. midnight and 1.00 a.m.

Today

6.00 a.m. Religious Service. 6.10 Exercises. 6.30 Musical Clock. 6.55 Programme Announcements. 6.59 "A Moment of Hebrew." 7.00 Hebrew Songs. 7.55 "Green Light." 8.05 "Good Morning." 8.55 "25 Years ago Today." 9.05 "Good Morning" (cont.). 9.40 The Small Ad. Corner. 10.05 Housewife's Corner. 11.40 Where to go and light music. 12.05 "Programme for the Worker and Immigrant." 12.30 "At Midday" — News and Music. 2.10 "Weekend." 4.05 Moment of Hebrew. 4.07 "Radioteens." 4.30 "Who's Afraid of Classical Music." 5.05 "What Do You Know" Quiz (repeat). 6.05 "First Applause." 6.59 Close Down.

7.05 Shabbat Songs. 10.05 "Musikol." 11.05 "If I Were to Say Heart" — with the Post Yehuda Amihai — 12.05 Tune and Song. 4.05 Close Down.

Tomorrow

6.55 a.m. Opening. 7.00 Religious Services. 7.16 Hebrew Songs. 7.55 Today's Programmes. 8.05 Songs and Melodies 8.35 A Man's Corner. 9.05 Songs (cont.). 10.05 "Songs We Love" — Songs of the 50's and early 60's — presented by Hivka Michaeli. 1.05 Stage and Screen. 1.40 Classical Programme. 2.05 Where to go and light music. 2.35 "Songs and Goals." 5.05 Reminiscences of Erets Yisrael. 5.12 Musical Interlude. 5.15 Miniatures with Mati Sa'ar. 6.05 "The Problem in Question. 6.30 Sport. 6.59 Close Down.

9.05 Cur. Songs. 9.30 Joss Corner. 10.05 "A Matter of Taste." 10.45 Light Music. 11.05 Dance Music. 1.05 Close Down.

IMMIGRANTS' HOUR

457 and 433 M.

Today: 7.00 p.m. News; Stories from the Bible. 7.30 Yiddish. 8.00 Ladino. 8.15 Moghrabi. 8.30 Rumanian. 8.45 Hungarian. **Tomorrow:** 7.00 News; Let's Sing. 7.30 Yiddish. 8.00 Ladino. 8.15 Moghrabi. 8.30 Rumanian. 8.45 Hungarian.

FOURTH PROGRAMME

443, 407 and 191 M.

Today and Tomorrow: News in English: 7.00 a.m. 1.30 and 8.30 p.m. News in French: 7.15 a.m. 2.00 and 8.45 p.m. Arabic Programme: 5.58-7.00 a.m. 7.30-9.00 a.m. 10.58 a.m.-1.30 p.m. 2.30-8.30 p.m. 9.00 p.m.-12.15 a.m.

ARMY PROGRAMME

216, 238 and 285 M.

Today: 10.57 a.m. Opening. 11.00 News 11.05 "Warm and Tasty" — with Gedi Lirnel. 11.15 From the Foreign Hit Parade. 11.30 Lunchtime Guest. 11.40 "Warm and Tasty" (cont.). 12.00 News. 12.05 "Warm and Tasty" (cont.). 12.20 The Jewish Viewpoint — with Hanna Zemer. 12.35 "Warm and Tasty" (cont.). 1.00 News. 1.05 Hebrew Songs — Requests. 1.30 A Moment's Question. 1.35 Requests that... 2.05 Announcements for Soldiers. 2.00 News. 2.05 Personal Announcements. 2.10 Close Down.

3.57 p.m. Opening. 4.00 News. 4.05 The Week's "Safara." 4.10 Old and Good. 4.00 News. 4.05 Hit Parade for old favourites. 5.00 News. 5.05 Requests from Soldiers on the Borders. 6.00 News. 6.05 This Week in Zahal — Weekly Magazine. 6.45 Tradition. 7.00 News. 7.05 "Dagesh" with Nathan Donwits. 8.05 News. 8.05 "The Album of the Anonymous" — Haim Guri interviews Avraham Yekel (repeat). 9.00 News. 9.05 Curiosities and Songs. 10.00 News. 10.05 My Hit Parade with Shlomo Artzi. 11.00 News. 11.05 Evening with "Chocolate, Mints, Chewing-gum." 12.00 News. 12.05 Close Down.

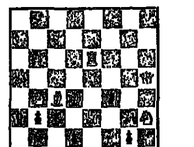
Tomorrow: 10.58 a.m. Opening. 11.00 News. 11.05 Sandwich — Songs and Sketches. 12.00 News. 12.05 Historical Trials — Lady Chatterley's Trial. 1.00 News. 1.05 Personal Questions; Ya'acov Agmon with Avraham Offer. 2.00 News. 2.10 Close Down.

2.57 p.m. Opening. 3.00 News. 3.05 Songs and Entertainment. 4.00 News. 4.05 Songs and Entertainment (cont.). 4.30 The Story of the Week. 4.40 Songs and Entertainment (cont.). 5.00 News. 5.05 Be a Judge — with Mull Shapira. 6.00 News. 6.05 Cocktail for Two. 6.45 Anyway... 7.00 News. 7.05 The Hit of the Week. 8.00 News. 8.05 International Songs. 9.00 News. 9.05 Questions in Judaism. 9.35 Music from films. 10.00 News. 10.05 Direct Dialling. 11.00 News. 11.05 Direct Dialling (cont.). 12.00 News. 12.05 Midnight Talk. 12.15 Close Down.

CHESS

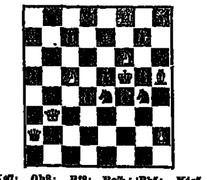
January 26, 1973

Problem No. 2279
FAZ RINAT, Arad
Specially Composed for
The Jerusalem Post



Kal; Qh5; Re6; Be4, Rd4; Ktb4, Ktb3. (7)
Khl; Ba5; Pb5, d2, f4, g2. (6)
Selfmate in six (5.6x)
Time Problem No. 2380

V. MELNICHENKO, U.S.S.R.
3rd prize, "64," 1971



Kal; Qb8; Rf8; Re7; Bb5; Kte5, Kt6; Pa2. (8)
Khl; Qa3; Kte4, Kg4; Pa5, c7, d4, e5, f4, g5, g7. (11)
White mates in two (3x)

SOLUTIONS. Problem No. 2278 (Shoppard): 1.Kte3! Former mistakes 2376 (Eilers): 1.Qh7 a4 2.Be3 a3 3.Qh7 a2 4.Bd2! 1. — a:b 2.Rd1 b3 3.Qh1 b2 4.Bd4.

PALMA DE MALLORCA 1972
Grunefeld Defence

A. ZOTAKIS — V. KORCHNOI
1.Ktf3 Kf6 2.c4 g6 3.Kte3 d5 4.d4 Bg7 5.c:d Kt:d5 6.Bd3 0-0 7.Rc1 Bg4 8.e3 Kt:e3 9.B:e3 Qd5 10.h3 Bf3 11.Q:f3 Q:f3 12.g:f c6 13.Be3 Kt:d7 14.d5 c:d 15.K:f3 K:g7 16.Re1 Rfd8 17.K:f7 e5 18.Rd2 Rfe8 19.Rb5 Ra8 20.Rd1 d4 21.Ke1 Kf6 22.b3 Re7 23.Re3 Kte4 24.Ra5 Kd2 25.Kd1 Kt:f2+ 26.K:d2 Re4 27.Ra6 Kg7 28.K:e7 Rb4 29.Ke2 Rb1 30.Ra5 Rb2 31.f4 c:f 32.K:d4 f3+! 33.K:d5 Rb5 34.Ke4 Kf6 35.Re5 Rb6! 36.Ke3 Rf8 37.e4 g5 38.K:f3 Kg6 39.e4 g4 40.K:d3 Rb1 41.Ke3 h5 42.a5 f6 43.Ra6 Rc1+ 44.Kf4 Rc4 45.e5 Rc2 46.e6 f5 47.Ra8 K:f6 48.Rg8: Kf7 49.R: f6 K:f6. Black resigns.

EUROPEAN JUNIOR CHAMPIONSHIP

Oleg Romanishin of the U.S.S.R. won the event held in Groningen, Holland, scoring 7½ points out of 9 games in the finals. Here is a fine example of his play:

White (Romanishin) — Kg1; Qe5; Rd5, Re1; Bg7; Ktb3, c4, f2, g3, h2. (10)
Black (Hjartarson) — Kg8; Qa2; Re8, Rf8; Be6; Pa7, b7, f7, g6, h7. (10).

28.Rd6! Rc8 28.Q:c6 Kg7 27.Qd7+ Rf7 28.Qd4+ Kh6 29.Qh4+ Kg7 30. Qd4+ Kh6 31.Rd5 Rf5 32.Re7 Qb1+ 33.Kg2 Re8 34.Q:b6 Ra5 35.R:h7+ K:h7 36.Qe7+ Kh6 37.Q:f3+ Kh7 38. Qe3+ Kh6 39.Qh3+ Kg5 40.h4+ Kf5 41.Qe5+ Kg4 42.Rf3#.

UNEXECUTED MATE

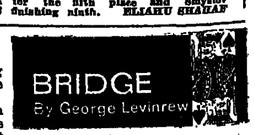
White — Kh1; Qd4; Re5, Rg1; Kth6; Pf4, g2, h3. (8). Black — Kg6; Qh7; Re8, Rh8; Kte7; Pa6, d5, f5, g7, h6. (10). (Larsen — Najdorf, Lugano, 1968).

1. — Qb1 2.Q:d5 Kh7 3.Qxa2 Bh3+ 4.g:h3‡ 5.Qb5 Kt3‡.

ALEXANDER Z. MAGHT. Israel's oldest master passed away in Tel Aviv last week at the age of 84. A former chairman of Hatikvah and members of its Olympic team, he came to Israel in 1935 and for many years was one of the country's top players. His professional duties (he was manager of the Industrial Bank) left him little time for tournament play, but he was admired by chess fans for his vigorous style until his last years.

MARTINOS 1972/73. The traditional Hastings Christmas tournament was won by Denmark's Bent Larsen with 11½ points (out of 13 games) ahead of W. Uhlman (East Germany) 11, W. Ivkov (Yugoslavia) 9½, V. Hort (Czechoslovakia) 9, etc. The Russians did poorly, Tukmakov tying for the fifth place and Smyslov finishing ninth. ELIAHU SHAHAF

DELAYING TACTICS



N—S Vul.

	North ♠ A 8 5 3 ♡ 7 6 3 ◇ 4 ♣ A Q 9 5 3 2	
West ♠ K Q 10 7 4 ♡ A K J 8 5 3 ◇ 4 3 ♣ —		East ♠ 9 6 2 ♡ Q 10 9 4 ◇ 10 7 5 3 ♣ 10 6
	South (D) ♠ J ♡ — ◇ K Q J 9 8 6 ♣ K J 8 7 4	

The bidding:

South	West	North	East
P	1♡	2♣	2♡
P	4♡	P	P
4 NT	D	5♣	P
P	5♡	P	P
6♣	D	All Pass	

What do you think of the bidding by Duchovny of Tel Aviv with the South hand?

Don't ask how he could pass on the first round. He was sure, since the distribution was so unusual, that there just had to be bidding. He decided to merely lie in waiting. So West bid, North competed, and East raised. Again it was not likely for West to pass. So Duchovny again passed! And West bid game. Now it was time for interference by South, hence his nuisance bid of 4 NT. West could not read the signs so he doubled and North ran to 5♣. Perhaps from Duchovny's point of view 5♣ was all North-South could make, and if there were 6♣ in the deal, bidding it might very well drive West into 6♡. So again South passed!

And West did continue, bidding 5♡. Now South made a sacrifice (?) bid of a small slam which of course was doubled. Some sacrifice! A grand slam made! Muttered North to himself: "If only he had bid normally we would have been pushed into the seven contract." What would be your "normal" bidding on this deal?

JERUSALEM CALLING

202, 407 and 443 Metres (677, 737 and 1025 kHz.)

1.30-2 p.m.

English Programme

TV TV TV TV

FRIDAY

3.00 Sesame Street. 3.50 Erev Shabbat. 5.00 Friday Magazine. 5.30 Weekly Magazine. 9.15 "Hedva and Shlomik 1970." 10.15 News. ARABIC: 6.00 News Headlines. 6.05 Full-length Film. 7.45 News. INSTRUCTIONAL: 8.15 Arithmetic 7. 9.05 Science 6. 9.55 Biology 10. 10.20 Citizenship 7. 11.55 "25 years ago this week." 12.00 H Bothers Us. 2.00 English 5. 2.15 A word game. 2.32 "25 years ago this week."

SATURDAY

6.00 The Musketeers. 6.00 Hamavdil. 8.30 Malnat. 9.00 Ironside. 9.50 Mabat Sport. 10.30 News. ARABIC: 6.30 News Headlines. 6.32 Drama: Raduan's "A Groom for a Day." 7.15 News and Forum.

SUNDAY

5.30 Vision on . . . 5.55 Circus. 6.00 Ot-Ot-Ot. 6.00 Arnie. 6.30 Mabat. 8.50 Entertainment with John Chen. 9.40 Documentary: The Insect War. 10.30 News. ARABIC: 6.30 News Headlines. 6.32 The Forest Rangers. 7.00 Documentary: Samarkand. 7.30 News and Weekly Magazine. INSTRUCTIONAL: 8.15 English 8. 8.00 English 9. 9.55 Geometry 9. 10.20 Science 6. 10.45 Boules et Balles. 11.25 Geometry 5. 12.00 English 10. 12.20 Arithmetic 6. 12.55 Technical Drawing 9. 1.15 Mathematics 8. 4.00 English 6. 4.25 Science 7. 4.55 Islam (Film). 4.32 Chess — lesson 16.

MONDAY

5.30 Cartoons. 5.40 The Forsyte Saga. 6.00 Youth Magazine. 6.30 Mabat. 8.50 "25 years ago this week." 9.05 Naked. 9.50 The Avengers. 10.40 News. 10.45 Service Broadcast. ARABIC: 6.30 News Headlines. 6.32 Cartoons. 6.47 Sport. 7.17 Projector. 7.30 News. INSTRUCTIONAL: 7.50 Physics 7. 8.15 English 5. 9.05 English 6. 9.55 Biology 8. 10.20 Arithmetic 5. 11.25 Arithmetic 7. 12.00 Biology 10. 12.25 Science 7. 12.55 Biology 6. 1.15 Science 6. 1.50 English 9. 4.32 Biology 5. 4.44 English 7. 5.00 Boules et Balles.

TUESDAY

5.30 Sport for Youth. 5.55 "25 years ago this week" (repeat). 6.10 Concert for Youth, interpreted by Leonard Bernstein. 8.00 Julia. 8.30 Mabat. 8.50 This is your life: Mrs. Phyllis Paige. 11.00 News. ARABIC: 7.00 Family Magazine. 7.30 News. INSTRUCTIONAL: 7.50 Geometry 5. 8.15 Citizenship 7. 9.00 English 9. 10.20 English 6. 10.45 Kindergartens. 11.05 Algebra 10. 11.75 English 7. 12.00 English 10. 12.20 English 8. 12.55 Technology 9. 1.15 Arithmetic 7. 2.10 H Bothers Us.

WEDNESDAY

5.30 Cartoons. 6.00 In the Know. 6.05 The Brady Bunch. 8.00 Documentary: North From Lion City. 8.30 Mabat. 8.50 Kislim. 9.20 "Adorable Julia," with Lili Palmer and Charles Boyer. 10.50 News. ARABIC: 6.30 News Headlines. 6.32 Messages to relatives and friends. 6.58 This is Israel. 7.23 Poetry. 7.30 News. INSTRUCTIONAL: 7.50 Physics 7. 8.15 Geometry 5. 8.05 Arithmetic 8. 9.55 Technical Drawing 9. 10.20 English 7. 11.05 Biology 9. 11.25 English 8. 12.20 Arithmetic 8. 12.55 Biology 11. 1.15 Science 7. 2.10 "25 years ago this week." 4.00 Kindergartens. 4.16 Legend. 4.31 Story. 4.47 Science 7. 5.04 Chess — lesson 16.

THURSDAY

5.30 Cartoon. 5.40 Dundee and the Culhane. 6.00 The first years of Statehood. 8.30 Mabat. 8.50 Hawaii Five-0. 9.40 Special Monthly Broadcast: Bruckner's Symphony No. 9 played by the Vienna Philharmonic Orchestra. 10.45 News. ARABIC: 6.30 News Headlines. 6.32 Our Neighbourhood Gang. 6.47 I have a query. 7.30 News. INSTRUCTIONAL: 7.50 Geometry 8. 8.15 Arithmetic 6. 9.05 Advice and Guidance 7. 9.30 English 9. 9.55 Technology 10. 10.20 Mathematics 10. 10.45 Kindergartens. 11.05 Biology 9. 11.25 Arithmetic 5. 12.00 Geometry 9. 12.30 Science 6. 1.15 Boules et Balles. 4.00 Algebra 9. 4.19 English 10. 4.36 H Bothers Us.

CHOICE OF PANELISTS



THE panelists on the "Moked" programme about what is wrong with television were so appallingly bad that viewers must have suspected that they were specially selected by Shmuel Almog, the Director-General, to give him a chance to cover Television House with a smokescreen. But I was told by a reliable source that Almog had tried to get Gershon Schocken, of "Ha'aretz," whose paper has been a savage critic of Almog's policies, so apparently the fact that the panel functioned as feed-men in a vaudeville comedy was probably an accident.

Dr. Elimelech Rimalt, M.K., the Liberal Party Whip, got the so-called discussion off to a very bad start by raising that hoary, dull, nonsensical complaint of his Party, that inadequate time is devoted to what they say in the Knesset. At a conservative estimate, I calculate that there are two million viewers in Israel who are deeply dissatisfied with TV programming: among them, only 26 feel that more time should be given to the Gahal faction in the Knesset. Most of the other critics of the service feel that too much time is given to the fighting 26.

Incidentally, Dr. Rimalt, who is an educator, should know better than to appear on a television screen with a lethal weapon, a pipe, in his hand. Generally, Television House should bar all participants in discussions from smoking while on screen: off it, they can do what they like to their lungs and mouths.

Dr. Rimalt's other great point, the excessive expenditure on taxis, reminded me of Ritchie Nuvo in "Arrie" taunting Mr Hamilton Majors Jr. about Miscellaneous in the balance sheet. (In passing, if only all the programmes were as happy selections as "Arnie," or all performers were as good as Roger Bowen in the part of Majors, there would be no need for such "Moked" as this.) The only relevant remark made by Dr. Rimalt was that he liked Ironside but not the Avengers.

Hanna Zemer is normally one of the most impressive, intelligent and formidable of women with a grasp of any subject she talks about, and an ability to express her views tartly and aggressively. For some reason, she decided on the "Moked" programme that she had to change her image, and emerged as a simpering, shallow lady interested only in making sure that the camera caught her best profile. Maybe they used a double, like in "Mission Impossible," to imitate Hanna and bring her into disrepute. As for Professor Avigdor Levontin, normally one of my favourite panelists, as a moderator he was so moderate that he consistently led the discussion into irrelevant inanities. He should have been declared a disaster area.

I can indicate the form the debate ought to have taken. Almog should have been asked why the programming is so atrocious. He would have answered that he has no budget, and only two-and-a-half hours of Hebrew during which he has to provide news, ingathering of the exiles, pioneering values, religion, all parties in the Knesset. (He is bound to supply all these by the Broadcasting Law.) Then he should have been asked why, at an earlier stage in the game, when television was young, it had some exciting local entertainments (notably those of Ralph Inbar), some bold comedies and some courageous documentaries, efforts at quiz programmes, and a wider and better selection of thrillers, Westerns, films and comedies. However small the budget, there is certainly not less money than there was: why have the programmes degenerated? I suspect that the official answer would be that all the money is going to the news service but that the true answer is that there is safety in inoffensive mediocrity. Heads roll when originality and initiative are encouraged.

I have received notices from time to time from an association for the rescue of viewers formed in Tel Aviv: Shmuel Almog should repeat this "Moked" with members of this group to interrogate him, instead of people who obviously seldom watch television, however well qualified as panelists they may be in other respects.

* * *

THE death of Lyndon B. Johnson coming so hard upon that of Harry S. Truman, made life difficult for Yaron London, who obviously had to rethink his Third Hour and to lengthen it into a fourth. Much of the time was devoted to long, didactic lectures by the historians and civil servants on the panel. I pity the students in the classes of the former, and the secretaries in the offices of the latter, who must have to listen to these oracles for hours on end.

It was certainly tough going. Perhaps the brightest spot was Abba Eban's anecdote about presenting his credentials as Israel Ambassador in Washington. Truman, who was not wearing a jacket, stopped Eban's solemn reading of the document in midsentence and told him to "cut out the official crap" and settle down to a friendly talk.

I was surprised to note how little that was new emerged from the welter of analysis, anecdotes and reminiscences; there were no startling revelations on new insights, such as those that have dimmed our estimates of Franklin D. Roosevelt and Jack Kennedy. The popular idea that Harry Truman was a remarkable President, who intuitively did the right thing to save the free world during a number of international crises, was confirmed. Rather like that Gary Cooper film about Mr. Deeds going to Washington, he applied American folk wisdom to great problems of the day and seldom put a foot wrong.

Lyndon Johnson was apparently a far more complex and difficult personality. Both of them passed with honours the main test applied by the large panel: they were good for the Jews.

Perhaps the trouble with the programme lay in London's concept of the exercise: he seemed to think that the objective was to give an elementary history lesson. Thus the academics were encouraged to tell us at length what the Marshall Plan was and how the Korean War began and ended: those who didn't know the ABC of modern history, I suspect switched off because they were bored by the lesson, while those who did know such things switched off because they didn't need it. Whenever anything the least bit controversial cropped up, London broke in with the injunction that they should move on to the next question.

THE news brought us the greatest report we have had for many a weary year — peace in Vietnam. But what effect will that have on the Middle East? I was a little disturbed by Nixon's inaugural address about peace all over the place for many, many years — such pronouncements generally tempt the fates to play a few jokes on the speechmaker, at other people's expense. Remember Chamberlain's "peace in our time"?

For a while during the inauguration I thought that it was Pat Nixon who was taking the oath of office, she so dominated the picture, but I suppose she is entitled to show her full face to the camera, while hubby rates only a profile. The first part of the oath was lost somewhere in outer space.

And now some bouquets: the photography of Golda and Afula in the weekend review was superb. The camera did great work bringing out the strength and mobility of the Prime Minister's face. I wonder if those pearls of hers are genuine? And if they select films like "Tiger Bay" all the time we'll withdraw all our criticisms.

REMEMBERING THE WARSAW GHETTO

Radio Review by Ze'ev Schul

THE special programme marking the 30th anniversary of the first Warsaw Ghetto uprising of January 19, 1943 (Second Programme, Friday, 1705) came as a timely and sobering document. Its author, Tat-Aluf (Res.) Yitshak Arad who also narrated the 60-minute feature, jiltingly reminded us of the link between this event and the miracle of our national rebirth, which happened only some five years later.

Brigadier Arad thinks, however, that not enough is being done to explain the Holocaust, its causes and consequences and the lessons still waiting to be learned from it. Local educators should understand the importance of impressing our youth with the significance of the events. It isn't enough to treat the Holocaust as if it were merely another episode in the history of the Jewish people.

Arad, a former Chief Army Education Officer suggested less stress on physical or statistical facts and more on the implications of the events, but then he himself became hopelessly enmeshed in their recapitulation.

The unique feature of the Jewish resistance movement was that, unlike all the others, it could not count on outside support from any quarter. The Polish underground had literally tens of thousands of rifles stored away in underground caches. Their response to a desperate plea for help from the defenders of the Warsaw Ghetto was a pitiful 58 pistols and a small quantity of ammunition. The Jewish underground received no parachute drops to replenish its supplies. Even operations in the few areas suited for guerrilla warfare, such as Eastern Poland and the Ukraine, were hamstrung by a violently anti-Semitic population, which not only refused to cooperate with Jewish partisan groups but had no pangs over betraying them to the Germans. Brig. Arad, himself a holocaust survivor, devoted some time to answering the question most frequently posed by Israeli youngsters: Why did the Jewish communities remain passive for so long instead of rising earlier in open rebellion against the Germans?

It was a fact, he said, that the Jewish community remained unaware of what lay in store for them until it was too late to do much about it. The systematic degradation and starvation of the Jewish people in Europe was intended to weaken their final resistance. This was part of the Germans' long-term policy and in keeping with Hitler's prediction of January 30, 1939 that "if war breaks out, it will mean the destruction of the Jews."

When the Jews realized that they were being transferred to extermination camps they rose up in rebellion. But by that time (January, 1943), of the half million Jews crowded into the Warsaw Ghetto two years earlier, there were only about 50,000-60,000 left.

Israelis still find it hard to believe that the Jewish communities were ignorant of the German plans as late as 1942. Brig. Arad said that Jews were hoping Germany would collapse immediately after the invasion of Normandy or that the Russians would come to deliver them. In other words, they were aware — listening in to the BBC or other radio stations — of developments in the West and East and that the tide was slowly but inexorably turning against the Germans.

But an uprising against the Germans meant almost certain death. None of the participants could have had any illusions on that score and indeed only a handful escaped the second Warsaw uprising of April 1943. Of 600 who attempted to break out of the Sobibor extermination camp, only 60 succeeded in reaching the woods and freedom. The Germans ordered immediate dissolution and destruction of both the Sobibor and Treblinka camps (where a similar but even less successful break-out attempt had been staged). They had every reason to fear that some survivors might eventually reveal the incredible truth about these camps.

It is true that the story of the Holocaust cannot be told often and convincingly enough to our younger generation; but Brig. Arad's type of narration is likely to defeat its own ends. To be sure, any attempt to present a general outline of the Holocaust must daunt the imagination. Brig. Arad would have done better to limit himself to one single aspect — the one, for instance, that the title of his programme led us to expect: "The First Warsaw Ghetto Uprising." That was, after all, a turning-point in that the hitherto passively fatalistic community, realizing that it had nothing to lose, stood up to the German giant and punched back with all the feeble strength it could still muster.

* * *

AZARIA Allon — that one-man institution whose name is synonymous with the Nature Protection Society — has his individual way of counting the years. Interviewed by Ya'acov Agmon in "Personal Questions" (Army Programme, Saturday, 1305), he told us that, according to the eminent zoologist Professor Heinrich Mendelssohn of Tel Aviv University, Israel had lost 25 zoological species since 1948 — that was to say, one for each year of statehood. And all victims of our environmental pollution.

The list ranges from predators (when was the last time you heard a pack of jackals howling?) to fowl. But you can always see them in your city zoo, says Mr. Allon. What we will not be able to see is the damage done — increasing daily — to our skies, our water resources and our soil. "The graph of destruction is still outpacing that of reconstruction and prevention," Mr. Allon told us.

He admits that there is plenty of tree planting being done in the country, but he doesn't see eye to eye with the Keren Kayemet about it. He anticipates — with great foreboding — the day when one monster city will stretch all along our coastline from Ashkelon in the south to Nahariya in the north.

"What is being done for the people? Going out into the Menashe forests is fine, and you do it maybe five times in the Year. But how about the remaining 360 days?"

Mr. Allon is, needless to say, a staunch supporter of the dispersal of the country's population. He has a point when he reminds us, as an example, that nobody any longer disputes the fact that Arad is a healthy place to live.

Ya'acov Agmon committed the common mistake of Israeli interviewers (and /or lecturers) of biting off more than his audience could chew. Questions remained unanswered. Why couldn't Mr. Agmon let Azaria Allon develop a single theme? He can hold us spellbound. He does it at least once a week. So why try to serve him up "vertaltselt und verbessert"?

FRIDAY, JANUARY 26, 1973 THE JERUSALEM POST MAGAZINE P

WHAT'S ON

Plant a Tree in Israel
With your Own Hands!
Free tours for planters to the Hills of Judea leave every Monday and Wednesday from Jerusalem and every Tuesday from Tel Aviv. For details and registration please call Visitors Department, Keren Kayemet le-Israel (Jewish National Fund): In Jerusalem — Rehov King George, corner Rehov Keren Kayemet. Tel. 33261, in Tel Aviv — 96 Rehov Hayarkon, opp. Dan Hotel, Tel. 224448.

— ALL WEEK IN JERUSALEM —

• Israel Museum: —
Sun., Mon., Wed., Thurs., 10 a.m.-6 p.m. Tues.
Museum 10 am.-10 p.m. Rockefeller Museum 10 a.m.—6 p.m. Fri., Sat. 10 a.m.-2 pm
Exhibitions:
Franz Bernheimer — Drawings and Watercolours (Cohen Hall).
Tomb Offerings from Gezer—Special Exhibition (Rockefeller)
Film making (Youth Wing). Puppets (Youth Wing)
Inscriptions Reveal (Goldman-Schwartz Hall)
Haïfi Lavie — 21 paintings — 10 years (Gruss and Goldman Galleries).
Murals in the Modern Quarter of Jerusalem (Library Hall).
Special Exhibit: Two Bronze Statues by Rennir. Gift of Mrs. Leona L. Cantor.

• Conducted Tours: —
Hadassah Tours — By appointment only Tel. 36333, Jerusalem.
1 Tour of Hadassah Projects in Jerusalem. 8.30 a.m. Strauss Health Centre, 24 Rehov Strauss. IL5.40 or $2 towards transportation and refreshments.
2. Medical Centre Only, includes visit to Chagall windows, exclusive Audi-Visual Presentation of the "Hadassah Story" at 8.30 a.m., 11 a.m., 12.15 p.m. and 3 p.m. Kennedy Tourist and Information Centre, Medical Centre. No charge. Bus 19 and 27.
Keys Town Jerusalem — (Kiryat Noar). Bayit Vegan. Daily tours (except Shabbat). Tel. 831323.
Hebrew University, conducted tours in English, weekdays, at 9 and 11 a.m. starting from the lobby of the Administration Building at the Givat Ram Campus and at 11.30 a.m. from the Truman Research Institute at the Mount Scopus Campus.
Tourists and visitors come and see the General Israel Orphans' Home for Girls, Jerusalem, and its manifold activities and impressive modern building. Free guided tours weekdays between 10-4. Bus No. 6, Kiryat Moshe. Tel. 522261
• New Israel Films: —
Edgar Israel Films screened weekdays at 12 noon at Keren Hayesod Hall, Jewish Agency Building, Jerusalem. Admission free.
Jerusalem Biblical Zoo, Schneller Wood, Romema. Tel. 28229, 7:30 a.m.-6.00 p.m.

— TEL AVIV —

Tel Aviv Museum, Sderot Shaul Hamelech. Exhibitions: Contemporary Swiss Art (Recks Hall). Into photogroups (Graphics Hall). Other displays: The Museum's Collection: Israeli Painting and Sculpture (Meyerhoff Hall), From Impressionism to Abstract Art (Ingiom Hall and Hall No. 3). Kinetic Art (Hall Hall). Hours: Sun., Mon., Wed., Thurs. 10 a.m.—1 p.m., 4 p.m.—7 p.m. Tues. 10 a.m.—1 p.m., 4 p.m.—10 p.m. Fri. 10 a.m.—1 p.m. Sat. 4 p.m.—10 p.m. Free guided tours in English at 11:30 a.m. Helena Rubinstein Pavilion, 6 Rehov Tarsat. Exhibition: Alona Yair Garbon — paintings, drawings.
Museum Ha'aretzi Ramat Aviv, (1) Glass Museum; (2) Kadman Numismatic Museum; (3) Ceramic Museum; (4) Museum of Bibliography and Folklore; (5) Museum of Science and Technology; (6) Tel Qasile Excavations; (7) Aliyah Bet Museum; Wed. — 10 a.m.-8 p.m., Sun., Mon., Tues., Thurs. 10 a.m.-1 p.m.; Fri. 10 a.m.-2 p.m. Rehov Haïfa; (8) Museum for the History of Tel Aviv; Sun. (6 Thurs. — 9 a.m.-3 p.m. Fri. 9 a.m.-1 p.m. Closed Sat. (9 Mifratz Shlomo, Yafo; (9) Museum of Antiquities of Tel Aviv-Yafo: Sun., Mon., Tues. 10 a.m.-6 p.m., Fri. 10 a.m.-2 p.m.
Conducted Tours: —
• Tel Aviv University
Free conducted tours in English, at RAMAT AVIV CAMPUS daily except Saturday. Assembly point at University at 09:30 at Public Relations Dept. Transportation — by public transport 50, No. 59. Free transportation on Mondays and Thursdays from hotels: 8.30 a.m.—Yehuda Sharon, Tel Aviv. 9.00 a.m.—Sheraton, Hilton, Ramat Aviv, Ramat Hasharon, Dan, Yam, Tabenkin, Afridar, and Shalom. For further information Tel. 41840, Public Relations Dept. Tours: Saturday; daily, by free transportation. Visitor's centre, Lobby, Chelton Wing.
Mizrahi Women's Organization of America and Hamizrachi-Hapoel Hamizrachi Organization, 24, 18 Rehov Dov Hos, Tel Aviv, call Tel. 281026, Mizrahi Service, Jerusalem Biblical Zoo, Schneller Wood, Romema. Tel. 28229, 7:30 a.m.-6.00 p.m.

— TEL AVIV —

Tel Aviv Museum, Sderot Shaul Hamelech. Exhibitions: Contemporary Swiss Art (Recks Hall). Into photogroups (Graphics Hall). Other displays: The Museum's Collection: Israeli Painting and Sculpture (Meyerhoff Hall), From Impressionism to Abstract Art (Ingiom Hall and Hall No. 3). Kinetic Art (Hall Hall). Hours: Sun., Mon., Wed., Thurs. 10 a.m.—1 p.m., 4 p.m.—7 p.m. Tues. 10 a.m.—1 p.m., 4 p.m.—10 p.m. Fri. 10 a.m.—1 p.m. Sat. 4 p.m.—10 p.m. Free guided tours in English at 11:30 a.m. Helena Rubinstein Pavilion, 6 Rehov Tarsat. Exhibition: Alona Yair Garbon — paintings, drawings.
Museum Ha'aretzi Ramat Aviv, (1) Glass Museum; (2) Kadman Numismatic Museum; (3) Ceramic Museum; (4) Museum of Bibliography and Folklore; (5) Museum of Science and Technology; (6) Tel Qasile Excavations; (7) Aliyah Bet Museum; Wed. — 10 a.m.-8 p.m., Sun., Mon., Tues., Thurs. 10 a.m.-1 p.m.; Fri. 10 a.m.-2 p.m. Rehov Haïfa; (8) Museum for the History of Tel Aviv; Sun. (6 Thurs. — 9 a.m.-3 p.m. Fri. 9 a.m.-1 p.m. Closed Sat. (9 Mifratz Shlomo, Yafo; (9) Museum of Antiquities of Tel Aviv-Yafo: Sun., Mon., Tues. 10 a.m.-6 p.m., Fri. 10 a.m.-2 p.m.
Conducted Tours: —
• Tel Aviv University
Free conducted tours in English, at RAMAT AVIV CAMPUS daily except Saturday. Assembly point at University at 09:30 at Public Relations Dept. Transportation — by public transport 50, No. 59. Free transportation on Mondays and Thursdays from hotels: 8.30 a.m.—Yehuda Sharon, Tel Aviv. 9.00 a.m.—Sheraton, Hilton, Ramat Aviv, Ramat Hasharon, Dan, Yam, Tabenkin, Afridar, and Shalom. For further information Tel. 41840, Public Relations Dept. Tours: Saturday; daily, by free transportation. Visitor's centre, Lobby, Chelton Wing.
Mizrahi Women's Organization of America and Hamizrachi-Hapoel Hamizrachi Organization, 24, 18 Rehov Dov Hos, Tel Aviv, call Tel. 281026, Mizrahi Service, Eliezer, Tel. 852854. Phone for reservations.
• Canadian Hadassah-WIZO Office, 118 Hayarkon, Tel. 227060, 8 a.m.-2 p.m. Wiza Club, 116 Rehov Yayarkon, Tel 222939, 8 a.m.-3 p.m.
Hadassah Club, 80 Rehov Hayarkon, Tel. 58039.

HAIFA

Hadassah Club, Youth Aliya office, 209 Rehov Hanegidim, Tel. 45461, 84978. Goldman Art Gallery, 92 Sd. Hanasi. Exhibition, OP and KINETIC 1972. Open daily, 10 a.m.-1 p.m.; 4-7 p.m.; 8-10 p.m. Saturday, 11 a.m.-1 p.m.; 6-9.30 p.m.

REHOVOT

Weizmann Institute of Science, conducted tours, Sun. to Thurs., 11 a.m. and 2.30 p.m.; Fr. 10.30 a.m. only; starting from the lobby of the Charles Clore International House.

SATURDAY
— JERUSALEM —

Organ Music by Philip Bagby every Saturday at 11.15 a.m. Y.M.C.A. Auditorium Public Welcome.
Melave Malka. 8.30 p.m. at Hechal Shlomo. 58 Rehov King George.

BYEBYONE, BUT NYEBYONE, EATS AT
CHEF'S JERUSALEM PENTHOUSE
Cuisine for the Sophisticate
★ CONTINENTAL 7-COURSE DINNER—IL30 ★
(including service charge)
★ BY RESERVATION ONLY — Tel. 68722 ★
Four flights up — 68/14 Rehov Yohanan Ben-Zakai
OF COURSE WE SEND A CAB FOR YOU . . .

Assa' Restaurant
Oriental & European Specialities Special Charcoal Grill
Pleasant Atmosphere Background Music
49 Bograshov corner Pinsker T-A Tel 287382



This week at the Tel Aviv Museum

THIS NEW BUILDING (27-29 Sd. Shaul Hamelech, Tel. 267561)

EXHIBITIONS
Contemporary Swiss Art (Recks Hall)
Photographs by Ida (Graphics Hall)

MUSEUM COLLECTIONS
Israeli Painting and Sculpture (Meyerhoff Hall)
From Impressionism to Abstract Art (Ingiom Hall and Hall No. 3)
Kinetic Art (Haft Hall)

LIBRARY
The Helena Rubinstein Art Library (in the new building)
ALIMA — Paintings — Drawings — Prints

THE HELENA RUBINSTEIN PAVILION, 6 Rehov Tarsat Tel. 287196

EXHIBITIONS
YAIR GARBUZ — Paintings — Drawings
open: Sun.-Thurs.: 10 a.m.-1 p.m., 4 p.m.-7 p.m., Fri.: 10 a.m.-1 p.m.

EVENTS

Sat. Jan. 27 8.30 p.m. — CONCERT (Mann Auditorium Hall) Vera Lengyel (piano) (J. S. Bach, W. F. Bach, C. Ph. Em. Bach, J. Ch. F. Bach, Schubert, Avidom, Gilboa)

Mon. Jan. 29 7 p.m. — FILMS La longue marche (France, 1956) Director: Alexandre Astruc With: Maurice Ronet, Robert Hossein, Jean-Louis Trintignant

8.30 p.m. — Orfeu Negro (France, 1960) Director: Marcel Camus With: Marpessa Dawn, Breno Mello, Lourdes de Oliveira, Adhemar de Silva

Tue. Jan. 30 7 p.m. — LECTURE (Mann Auditorium Hall) Francois Schapira: How to Listen to Music (6) (Bach, Beethoven, Berlioz).

Wed. Jan. 31 4.30 p.m. — FILMS Short Films on Swiss Art: Albert Giacometti; Bernhard Luginbühl, Wilfred Moser, "Rhinodrawmatic"

Thur. Feb. 1 7 p.m. — FILM La Maison des Worlds (France, 1970) Director: Jacques Doniol-Valcroze With: Maria Dubois, Mathieu Carriere, Maurice Garrel

8.30 p.m. — (3 showings; at 7 p.m. and 9.30 p.m.)

Fri. Feb. 2 8.30 p.m. — COLLOQUIUM "New Dimensions in Music," a programme jointly produced by the Israel Broadcasting Authority and The Tel Aviv Museum. After 10 p.m. the public is invited to meet the musicians at the Museum Cafeteria.
Electronic, Aleatoric, Concrete Music. Projections, Movement

The concerts are organized in cooperation with the Culture, Youth and Sports Department of the Tel Aviv Municipality.
Tickets at the New Building. For concerts — also at Union, 118 Rehov Dizengoff.

VISITING HOURS (both buildings)
Sunday, Monday, Wednesday, Thursday
10 a.m.-1 p.m. 4 p.m.-7 p.m.
Tuesday 10 a.m.-1 p.m. 4 p.m.-10 p.m.
Friday 10 a.m.-1 p.m. Saturday 4 p.m.-10 p.m.

Opera

Israel Theatres

Haifa Municipal Theatre

STAGE 3
Premieres
STATUS QUO VADIS
Documentary Review by Yehoshua Sobol after
The Arrangement by S. Alleni
Director: Edna Shavit
Music: Yossi Mar Haim
Haifa, Wed. Jan. 31
Beit Rothschild
Tel Aviv, Tzavta Thur., Feb. 1
Subscriptions available one more week
CRIME AND PUNISHMENT "An outstanding Achievement"— Dr. H. Gamzo, Ha'aretz
Haifa Tue., Jan. 30 Wed., Jan. 31
HEVEL Additional performances
Haifa Sat., Jan. 27
Tel Aviv, Nahmani Sun., Jan. 28
THE HUMAN COMEDY
Jerusalem Sat., Feb. 10 Sun., Feb. 18

The Cameri Theatre

THE EFFECT OF GAMMA RAYS ON MAN-IN-THE-MOON MARIGOLDS
Tel Aviv Sat., Jan. 27 Sun., Jan. 28 Mon., Jan. 29
THAT CHAMPIONSHIP SEASON
Tel Aviv Tue., Jan. 30 Wed., Jan. 31
CRIME AND PUNISHMENT "An outstanding achievement"— Dr. Hans Gamzo, Ha'aretz
Haifa Tue., Jan. 30 Wed., Jan. 31 Thur., Feb. 1
Tel Aviv, Wed., Feb. 6
Haifa Theatre Performance HEVEL
Tel Aviv, Nahmani Sun., Jan. 28 Mon., Jan. 29
JACOBY AND LIDENTAL (temporary Name)
Tel Aviv, Tzavta Sat., Jan. 27 8.00 & 10.30
Wed., Jan. 31

Habimah

CATCH A THIEF
Tel Aviv, Large Hall Sat., Jan. 27, 8.30 Sun., Jan. 28, 8.30 Mon., Jan. 29, 8.30 Tue., Jan. 30, 8.30
THE BRIDAL CANOPY
Tel Aviv, Small Hall Sat., Jan. 27 Sun., Jan. 28
Beit She'an Tues., Jan. 30
Jerusalem Theatre Thur., Feb. 1
A DOG'S WILL
Lod Sun., Jan. 28
Dimona Mon., Jan. 29
Tel Aviv, Large Hall Wed., Jan. 31, 8.30 Thur., Feb. 1, 8.30
VIRGO
Tel Aviv, Small Hall Mon., Jan. 29, 8.30 Tue., Jan. 30, 8.30 Wed., Jan. 31, 8.30
Box office: Tel. 283743 Tel Aviv

the israel museum, jerusalem
THIS WEEK AT THE MUSEUM

Tuesday, Jan. 30, 1973
4.30 p.m. — ART FILM: Sir Kenneth Clark "Civilization" (in colour) "Grandeur and Obedience" — The Baroque in Rome
Introduction (Heb.): Miss Nedira Yakir
Free to students and Museum members

6 and 8.30 p.m. — ART FILM CLUB
"Lola" (France/Italy, 1960)
By Jacques Démy. With Anouk Aimée.
(8.30 performances are for members. Free seats will be available for non-members after 8.30)

7.30 p.m. — GALLERY TALK (Heb.) on the exhibition "Inscriptions Reveal"
Mrs. Yael Israeli

8 p.m. — EXHIBITION OPENING
Picasso — his graphic work in the Israel Museum Collection

Wednesday, Jan. 31, 1973
— COURSE IN ART HISTORY
(Heb., with slides)
"The Art of the Synagogue in the Talmudic Period": "The Art of the Synagogue in the fifth and early sixth century."
Prof. Michael Avi-Yonah, Heb. University

9.15 p.m. — ART FILM: Sir Kenneth Clark "Civilization" (in colour) "Grandeur and Obedience" — The Baroque in Rome
Free to students and Museum members

EXHIBITIONS
Inscriptions Reveal (Goldman-Schwartz Hall)
Haïfi Lavie — 21 paintings — 10 years (Gruss & Goldman Galleries).
Murals in the Modern quarter of Jerusalem (Library Hall) until Feb. 19
Franz Bernheimer — Drawings and Watercolours (Cohen Hall) until Feb. 12
Film making (Youth Wing)
Puppets (Youth Wing)
Tomb Offerings from Gezer — Special exhibition (Rockefeller)
SPECIAL EXHIBIT
Two bronze statues by Rennir. Gift of Mrs. Leona L. Cantor until Jan. 31
Two relief fragments from Persepolis, Iran, 5th cent. B.C.E. from Feb. 1

YOUTH WING
Film making Exhibition — Activities and participation in closed circuit TV programmes, Sun., Mon., Wed., Thur. 3-5 p.m.

Special Films: at 4 p.m.
Sun., Jan. 28, 1973 — "At" — for youth aged 12-18 — Introduction: Ram Levi
Thur., Feb. 1 — "The Jungle Book" — for children aged 8-12
Courses for youth and adults:
Registration on Sun., Mon., Wed., Thur. 2-4 p.m.

VISITING HOURS

Sun., Mon., Wed., Thur.	10 a.m. — 6 p.m.
Tues. Shrine of the Book	10 a.m. — 10 p.m.
Museum	4 p.m. — 10 p.m.
Rockefeller Museum	10 a.m. — 6 p.m.
Fri., Sat.	10 a.m. — 2 p.m.

Deutsche Botschaft Kulturzentrum
HERMANN MEIER-CRONEMEYER
will lecture on
THE JEWISH YOUTH MOVEMENT IN GERMANY
an attempt to sum up the past
Saturday February 3, 1973 8,30 p.m.
Lecture and discussion in German
Please order your seat free of charge by contacting Tel. 281870
19 Kikar Malchei Israel TEL AVIV

THE KHAN
"3"
A prize-winning Israeli play in English, by Israel Eliraz.
Directed by Rinat Joyce Miller.
Music and Sound — Richard Farber
Dates of performances:
Sunday, Feb. 25, 1973 at 8.30 p.m.
Tickets are available at all agencies in town, and on the night of the performance, at the Khan.



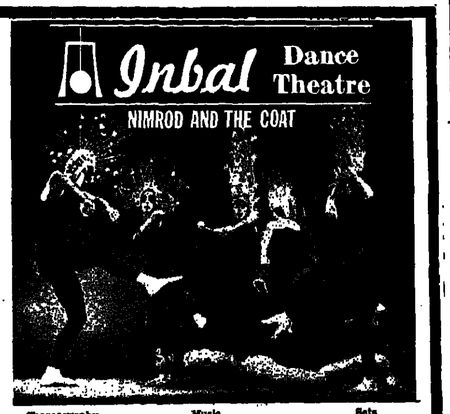
THE JERUSALEM POST:
A WARM AND ENJOYABLE FILM."

THE HERZLIYA MUSEUM
Herzliya Centre
16 Rehov Bar Ilan
SATURDAY, Jan. 27, 11 a.m.
EXHIBITION OPENING:
Hanna Lipshik: Tapestries
Inquiries: Tel. 984808

THE WHOLE TOWN IS TALKING



La Fondue Jerusalem
Belt Agron, Journalists' House 37 Rehov Hillel. Tel. 244852. Adjacent car park. Open every evening from 7 p.m. except Friday.
The exclusive restaurant. Selection of gourmet dishes. Various fondues — Chocolate Fondue, Apricot Fondue, Banana split flambée. Listed by the Ministry of Tourism.



Choreography Rina Sharett — Music Albert Piamenta — Sets David Sharir
NEWSPAPER CRITICS
"A high-quality, refreshing, enjoyable performance" Nahman Ben-Ari, Ma'ariv
"The excerpt was opened by a dance of extraordinary beauty" Glora Manor, Al Hamishmar
"The complicated roles are executed vibrantly" Dora Sowden, Yediot Ahronot
JERUSALEM "KHAN" Wednesdays, 8.30 p.m.
Special Programme for Tourists
TEL AVIV "BEIT ARLOZOROV" (Ohel)
Tues., Feb. 6, 8.30 • Tues., Feb. 20, 8.30
Ashdod, "Dagon," Sun., Jan. 28 • Sun., Feb. 4,
Min. of Education and Culture • I.D.F., Tues., Jan. 30



Enjoy Sheraton's generously loaded Buffet tables—eat as much as you can—and after dinner visit the Magic Carpet Night Club. One all inclusive price: IL39.— (including taxes).
On the programme:
★ TIKI DAYAN
★ THE ADLER TRIO
Harmonica players
Alternating during January
★ THE SHERATON Dance Band
led by Miko Harris
Every Wednesday at 6 p.m. Fashion Show, Tea, and the Full Night Club Floor Show.
Every Saturday at 5 p.m. — the best dance in town and the full Night Club Floor Show.
(IL19.50 per person, incl. taxes)
Sheraton-Tel Aviv Hotel

Israel No 1 Exclusive Sea Food Restaurant
South American Atmosphere
el mar אל נהר
49 Iven-gvirol st., T.A. Reservations Tel. 265763
Etgar Advertising Ltd.

Marcel's
★ STAGE RESTAURANT ★ COCKTAIL BAR
At the Jerusalem Theatre — 20 Rehov David Marcus, Talbieh.
The only first-class Kosher restaurant in Jerusalem serving
Filet Mignon • Fresh Trout • and other gourmet dishes
MAX — Incomparable pianist
BETSY ROSENBERG — First Lady of Blues
Entertainment nightly from 10.30 p.m. — 2 a.m.
RESTAURANT: Lunch — noon to 3 p.m. - Dinner — 7 to 11 p.m.
PLEASE RESERVE IN ADVANCE: TEL. 30078.

THE ISRAEL CHAMBER ENSEMBLE
Artistic Director: Gary Bertini
Special Concert
CONDUCTOR: STEPHEN SIMON U.S.A.
SOLOIST: ERNESTO BITETTI guitar
Works by: HANDEL — "ARIODANTE" — overture and dances; RODRIGO — concerto "ARANJUEZ" for guitar and orchestra. CASTELNUOVO-TEDESCO — Guitar concerto in D major. HAYDN — Symphony No. 7 "LE-MIDI"
TEL AVIV BET HARAVAL Wed., Feb. 7, 1973, 8.30 p.m. prompt. Tickets: Union, 118 Reh. Dizengoff Tel Aviv
Subscribers reduction coupon 04
JERUSALEM JERUSALEM THEATRE Thurs., Feb. 8, 1973, 8.30 p.m. prompt Tickets: Cahana 1 Reh. Herbert Samuel, Jerusalem
Subscribers reduction coupon 04
Guitar Recital
ERNESTO BITETTI
GUITAR
WORKS BY: Gaspar Sanz, J. S. Bach, Fernando Sors, Jose Brenaga, Enrique Granados, Isaac Albeniz, Heitor Villa-Lobos, Leo Brouwer.
LEON and MATHILDE RECANATI AUDITORIUM
TEL AVIV MUSEUM
Sun., Feb. 11, 1973, 8.30 p.m. prompt
Tickets: Tel Aviv Museum, 27 Sd. Shaul Hamelech and Union, 118 Reh. Dizengoff, Tel Aviv
Subscribers: reduction coupon 05
Special Concert
CONDUCTOR: NOAM SHERIF
SOLOIST: YONATAN ZAK piano
Works by: HANDEL — "Water Music" suite, MOZART — Piano concerto in B flat major K. 595. SETER — Ricercare. HINDEMITH — The Demon.
LEON and MATHILDE RECANATI AUDITORIUM
TEL AVIV MUSEUM
Mon., Feb. 26, 1973, 8.30 p.m. prompt
Tickets: Tel Aviv Museum, 27 Sd. Shaul Hamelech and Union, 118 Reh. Dizengoff, Tel Aviv
Subscribers: reduction coupon 06

Tel Aviv Cinemas

Commencing Saturday, Jan. 27, at 7.15 and 9.30 p.m.
Weekdays at 4.30, 7.15, 9.30 p.m.
See times of performance of individual cinemas

ALLENBY Tel. 57820
21th week
Sat. Nights: 6.00 — 9.15
Weekdays — 5.30 — 8.45



Adults only

BEN YEHUDA Tel. 228409
6th week
The tension film
THE FIFTH CORD
FRANCO NERO
Adults only

CINERAMA
4th week
7.15—9.30
GIULIANO GEMMA
in the entertaining Western



Ben & Charley

CHEN Tel. 282238
7th week
From the Master of Shock
A Shocking Masterpiece



ALFRED HITCHCOCK'S
"FRENZY"
A UNIVERSAL RELEASE / TECHNICOLOR
Adults only. 4.00, 7.15, 9.40

CRITERION
4.30—7.30—9.00
GADI YAGIL
in Menahem Golan's
THE GREAT TELEPHONE ROBBERY
English Subtitles

DEREH Tel. 414114/5
94 Rehov Yehuda Hamaccabi
4th and last week
7.15—9.30
THE NEW MAFIA BOSS

EDEN Tel. 57450
2nd week
GEZTRENDRA MONTAZ
ROOPTERA
MASTANA
4, 6.30, 9

ESTHER Tel. 225610
6th week
DUSTIN HOFFMAN
SUSAN GEORGE
in
SAM PECKINPAH'S
"STRAW DOGS"
Adults only

GAT Tel. 267888
6th week
The new film



Based on the novel
by OSCAR WILDE
A Seven Stars Release
In colour
Adults only. 4.30, 7.15, 9.30

GORDON Tel. 244878
4.30, 7.15, 9.30
16th week
LES FEUX DE LA CHANDELEUR
ANNIE GIRARDOT
(Mishtar d'Almat)

HOD Tel. 236226
PRETTY MAIDS ALL IN A ROW
Adults only
ROCK HUDSON
4.30—7.15—9.30

ORLY Tel. 234035
6 Rehov Masaryk
7th week
URI ZOHAR's
picture
PEEPERS
ARIK EINSTEIN
4.30—7.15—9.30

PEER Tel. 443795
24th week
4.30, 7.15, 9.45
Being the adventures of a young man whose principal interests are rape, violence and Beethoven
STANLEY KUBRICK'S
CLOCKWORK ORANGE

RAMAT AVIV Tel. 417761
8th week
GADI YAGIL
in Menahem Golan's
THE GREAT TELEPHONE ROBBERY
English Subtitles
7.15—9.30

SHEROTH Tel. 634054
Claude Lelouch's
THE MAN I LIKE
(Un Homme Qui Me Plait)
JEAN PAUL BELMONDO
ANNIE JIRARDOT
English Subtitles
In colour — 4.30—7.25—9.30

STUDIO Tel. 55817
6th week
FELLINI/ROMA
Adults only

TCHELET Tel. 448950
6th week
MINNIE & MOSKOWITZ
GENA ROWLANDS
SEYMOUR CASSEL
4.30—7.15—9.30

TEL AVIV Tel. 281161
4th week
He challenged champions in a deadly sport that turned brave men into killers!
The Invincible Boxer
(A film on authentic Karate)
Adults only

ZARON Tel. 445035
3rd week
JAMES COBURN
A Case of Murder
Adults only
4.30—7.30—9.30

Petah Tikva

SHALOM Tel. 917480
7.15—9.30
ALI MACGRAW
BLIND TERROR
Matinee: 4.45
THE SLAVES OF ROME

Jerusalem Cinemas

Commencing Saturday, January 27, at 7.00 p.m. and 9.00 p.m.
Weekdays: 4.00, 7.00 and 9.00 p.m.

ARNON Tel. 224629
3rd week
ENDLESS NIGHT
with
HYWELL BENNET
HAYLEY MILLS
BRITT EKLAND
GEORGE SANDERS
Colour
For adults only

CHEN Tel. 222955
KIRK DOUGLAS
MARLENE JOBERT
in
Catch Me a Spy

EDEN Tel. 238529
URSULA ANDRESS
STANLEY BAKER
in
THE ENGLISH SYSTEM

EDISON Tel. 224056
Saturday: 5.45 and 9.00 p.m.
Weekdays: 3.45, 6.45, and 9.00 p.m.
A great Indian musical
GEET
with
ROJENDRA KUMAR
Colour

JERUSALEM Tel. 25067
THE TOUCH
with
ELLIOTT GOULD

ORNA Tel. 224725
A cop — GEORGE C. SCOTT
— tells his story
THE NEW CENTURIONS

HABIRAH Tel. 252366
From Friday at 3 p.m.
SUNDAY BLOODY SUNDAY
with
GLENDA JACKSON
PETER FINCH
MURRAY HEAD
For Adults Only — Colour

ORION Tel. 222914
3rd week
A film on authentic karate
The Invincible Boxer
For adults only

RON Tel. 234704
4th week
From Friday at 3.00 p.m.
JANET LEIGH
MELVIN DOUGLAS
in
ONE IS A LONELY NUMBER

SEMADAR Tel. 38742
3rd week
Perfs. at 7.00 and 9.15 p.m.
LE SOUFFLE AU COEUR

Tel Aviv Cinemas

OPHIR Tel. 618821
Israel Premiere
4.30—7.15—9.30



Barry Newman / Suzy Kendall

MOGRABI Tel. 58331
Israel Premiere





BURT REYNOLDS
YUL BRYNNER
MAQUEL WELCH
4.30—7.15—9.30
Adults only
United Artists

PARIS Tel. 256605
4th week
(6 shows daily)
THE LAST PICTURE SHOW
A Film by
PETER BOGDANOVICH
Winner of two Oscars for the outstanding acting of
CLORIS LEACHMAN
and
MILLS JOHNSON
Adults only
A "Columbia" Film

Haifa Cinemas

Commencing Saturday, January 27, at 7.00 p.m. and 9.00 p.m.
Daily at 7.00 and 9.00 p.m. — Matinee at 4.00 p.m.

ARMON Tel. 664848
RENAUD VERLEY
JANE BIRKIN
ELSA MARTINELLI
In Andre Cayette's
LES CHEMINS DE KATMANDU
The peart of the Orient
centre of free love and narcotics

AMPHITHEATRE Tel. 664018
An M.G. production
in colour presenting
RAYMOND ST. JACQUES
JIM WATKINS
IN COOL BREEZE
A film of suspense in colour

ATZMON Tel. 663003
2nd week
George Lautner's
most exciting film
IL ETAIT UN FOIS UN FLIC...
Starring
ALAIN DELON
MICHEL CONSTANTIN
and MIREILLE DARC
Cinemascope and Colour

BEIT ROTHSCHILD Mt. Carmel—Tel. 83749
One of the greatest and most successful films
ANITA EKBERG
MARCELLO MASTROIANNI
in
La Dolce Vita
Perfs. at 5.45 and 8.45
on Sat., Tues., Thurs.

MIRON Tel. 663003
8th and last week
STANLEY KUBRICK
presents
MALCOLM McDOWELL
in
CLOCKWORK ORANGE
For adults only
6 performances
non-stop from Friday

MORIAH Tel. 242477
2nd week
Jack Lemmon directs
Walther Matthau stars
in a most enjoyable
and emotional film
KOTCH
In Colour
Perfs. at 5.45—9.00

ORLY Tel. 81868
One min. from Carm. tern.
Two perfs. nightly
at 7.00, 9.15
7th week
ALFRED HITCHCOCK'S
FRENZY
a deadly new twist from the original Hitchcock
For adults only. In colour
No compl. tickets.

ORAH Tel. 664017
After 18 successful weeks
in Tel Aviv
JANET LEIGH and MELVYN DOUGLAS
in a very impressive film
ONE IS A LONELY NUMBER
Matrocolor
No complimentary tickets

ORION Tel. 535939
Haifa Premiere
GEORGE HILTON
in the best Western of 1973
THEY CALL ME HALLELUYAH
In colour—No compl. tickets
Six nonstop perfs. from Friday

OHEN Tel. 666272
3rd week
ROD STEIGER,
JAMES COBURN
in Sergio Leone's
FISTFUL OF DYNAMITE
In colour
Owing to length of film
perfs. at 6.30—9.30 only

RON Tel. 669069
An Israeli-English co-production
Starring
MIRYAM BERNSTEIN
COHEN
DALIA FRIEDLAND
EDWARD G. ROBINSON in
Neither by day nor by night
In Technicolor

PEER Tel. 662282
JEAN PIERRE LEAUD
CLAUDE JADE in
Francois Truffaut's
delightful film
DOMICILE CONJUGAL
For adults only
In colour

SHAVIT Tel. 85345
The great comedy that made Goldie Hawn a Star
There's a Girl in my Soup
with PETER SELLERS
In colour
Perfs. all week at 5.45—9.00

Ramat Gan Cinemas

ARMON Tel. 720706
4—7.45—9.30
LILIAN SMITH
BARRY HAMILTON
THE LOSERS

HADAR Tel. 728822
2nd week
4, 7.15, 9.30
ONE IS A LONELY NUMBER
JANET LEIGH
MELVIN DOUGLAS

LILI
SOFIA LOREN
MARCELLO MASTROIANNI
in Vittorio de Sica's
Yesterday, Today and Tomorrow
7.15—9.30

RAMA Tel. 731912
2nd week
Saturday and all week
7.15, 9.30
The greatest psycho-sex film
THE OBSESSIONS
Adults only — In colour

ORDEA Tel. 781720
2nd week
4, 7.15, 9.30
BUD SPENCER
TERENCE HILL
They Still Call Me Trinity
For the whole family

RAMAT GAN Tel. 794504
7.15—9.30
THE LAST VALLEY
MICHAEL CAINE
OMAR SHARIF
FLORINDA BOLKAN
Cinemascope — Colour

OASIS
2nd week
SIDNEY POITIER
THE ORGANIZATION
In colour
Adults only
7.15, 9.30
Mat. 4:
ADVENTURES OF A SEA DOG

Herzliya

DAVID Tel. 984031
2nd week
7—9.15
all week except Tuesday
BARBRA STREISAND
RYAN O'NEAL in
WHAT'S UP DOC?

The POSTER

Theatre

ANNE FRANK (Children's and Youth Theatre) — JERUSALEM (Municipal Theatre) Fri. 10 a.m. TEL AVIV (Beit Ariaorovo) Sun., Mon., Tues., 8:00,; Wed. 11 a.m.

BACHELOR FLAT — (Nathan Gilboa and the Lilakh Theatre) in an adaptation of an old Neil Simon play (Come Blow Your Horn) billed as "an Israeli comedy." The story of a playboy and his would-be playboy brother is presented in a vulgar manner by a poor cast working under a poor director. HERZLIYA (David) Fri. 9:00. JERUSALEM (Beit Hano) Sat. 8:30. TEL AVIV (Ohel Shem) Sun. 8:30. REHOVOT (Beit Ha'am) Mon. 8:30. YOKNEAM (Amit) Tues. 9:00. NES ZIONA (Nava) Wed. 8:30.

BIMOT THEATRE CLUB — Satirical Show — TEL AVIV every evening except Tues.

BOUTIQUE OF LIES (Little Theatre) — A low sort of show about a fellow named Almosline married to a girl with a rich lover named Brodsky. The laughs are produced mainly by the chief character's use of Sephardi expressions and gestures. TIVON (Tuval Gr) Fri. 9:00. TEL AVIV (Beit Chenover) Sat. 9:00.

GIVAT OLGA (Gal) Mon. 8:30. AFULA (Kolrom) Tues. 8:30. AZOR (Gan Tamar) Wed. 8:30.

BRIDAL CANOPY (Habimah) — S.Y. Agnon's epic novel about the God-fearing Reb Yudel and his odyssey through Galician byways brought to the stage by adapter-director Yossi Yizraeli in a spectacular production with many highs and lows. TEL AVIV (Habimah) Sat., Sun.

THE CORAL KING (Children's and Youth Theatre) NAZARETH (Nurit) Sun. 11 a.m. ACRE (Gan Eden) Mon. 11 a.m. TEL AVIV (Ohel Shem) Tues., Wed., 10:30.

CRIME AND PUNISHMENT (Haifa and Cameri) Dostoevsky's great novel of suspense, of crime and punishment and the mystique of suffering, does not quite come to life in the adaptation-staging of French Andre Barsacq, though there are moments. HAIFA (Municipal Theatre) Tues., Wed., 8:15.

A DOG'S TESTAMENT (Habimah) — A charming Brazilian comedy in which the quadripedants have a good laugh at the expense of the Catholic clergy and even higher personages. Delightfully directed in samba rhythm by Yosef Milo. LOD Sun. DIMONA Mon.

DON'T CALL ME BLACK (The Young Theatre) — HAIFA (Shavit) Fri. 9:00. KIRYAT SHEFINEAM (Not) Sat. 8:30. TEL AVIV (Beit Hachayal) Sun., Wed., 8:30. ASHKELON (Rahel) Mon. 8:30. BAANANA (Orot) Tues. 8:30.

THE EFFECT OF THE GAMMA RAYS ON THE MAN-IN-THE-MOON MARIGOLDS (Camerl) — Under this overlong title hides a vehicle for an actress, in this case Hanna Marron, who is having the time of her life as a shatterly, drunken, hysterical mother of two daughters living in ultimate squalor. TEL AVIV (Camerl) Sat., Sun., Mon. THE END OF DAYS (Habimah) — This is high drama about people who saw Redemption coming, some welcoming it with joy, others with dread. The outstanding feature of Habimah's production of the Haim Hazaz play is the beautiful set by Arieh Navon. TEL AVIV (Habimah) Wed.

HEAVY BULKY PUPPET THEATRE — "The King Story," "Tales from the Thousand and One Nights," "A Family Escapes from the Land of Fear." JERUSALEM (Tzavta). Sat.

HIP... HIP... HIP... (Evagalina) (Kibbutz Theatre) — NIRIM Fri.

THE ICEMAN COMETH (Haifa Theatre) — A fine production of one of O'Neill's best plays about down-and-out men who are losing robbed of their only possessions which are their illusions.

THE ME NOBODY KNOWS (Tzavta) — A charming musical of life in the slums, by an all-teenage cast who speak and sing of their problems. Entertaining and instructive if you overlook some of the show's phoniness. JERUSALEM (Gitzis Edpal Theatre) Sat. 5:30. KFAR ATA (Shavit) Sun. 2:45. NAZARETH (Nurit) Sun. 8:30. TEL AVIV (Shavit) Mon. 5:30. MOETZA AZORIT SIETHIYA (Beit Haam) Tues. 8:30. MAALOT (Maalot) Wed.

MY MOTHER THE GENERAL (The Young Theatre) — The current Israeli "hit," mostly belly-laughs. HOLON (Bitza) Fri. 9:00. ASHKELON (Rahel) Sun. 8:30. TEL AVIV (Allambra) Mon. 8:30. EILAT (Eilat) Wed. 7:15, 9:30.

THE PERSIAN PROTOCOLS. By Israel Eliraz and Michael Alfreds. Based on the Farim Megilla. JERUSALEM (Khan) Sat., Tues. Thurs.

SONGS OF NAOMI SHEMER (Bimot) — HADERA (Eden) Fri. 9:00. HAIFA (Shavit) Sat. 8:15. ARMY Mon. ACRE (Gan Eden) Tues. 8:30. TEL AVIV (Ohel) Wed. 8:30.

THE SKIN OF OUR TEETH (Kibbutz Theatre) — GAVASH Fri.

THAT CHAMPIONSHIP SEASON (Camerl) — Five men whose lives' most important event took place twenty years ago when they won a high school basketball championship, gather to celebrate the event, and in the boozy celebration discover the failures of their lives. Taut direction and good acting. TEL AVIV (Camerl) Tues., Wed.

THREE — Israel Eliraz' play about the women in the life of Moses. In English. JERUSALEM (Khan) Mon.

TO CATCH A THIEF (Habimah) — A comedy by Yossi Lapid about thieves, politicians and other unsavory characters. (Not yet reviewed). TEL AVIV (Habimah) Sat., Sun., Mon., Tues.

VIRGO (Habimah) — An original play by Arieh Ohan about two "yordim" returning to Israel hopelessly corrupted by rich living in America. The play is full of cliches, false, catering to the audience's prejudices. TEL AVIV (Habimah) Mon., Tues., Wed.

YAACOBI AND LEIDENTHAL (Camerl and Tzavta) — A new play by Hanoch Levin, author of Hefes, by far the best original play in a long time, beautifully directed by the author. TEL AVIV (Tzavta) Sat. 8:00, 10:30.

YOM HULEDET — Hebrew version of Leonard Melfi's "Children," the Jerusalem Community Theatre. JERUSALEM (Tzavta) Wednesday 8:00.

Opera

The Israeli National Opera presents: Joh. Strauss: "A Night in Venice," Arieh Lovanon conducting; with N. Baumwal, Raisin, M. Lazon, Fall, Gerber, Bechar, Ben-Shachar, L. Rider, N. Pinkus (Saturday-Thursday); Verdi: "La Traviata," G. Krug conducting; with E. Raanwel, Raisin, Ayella, Ben-Shaher (Monday); Verdi: "Otello," with N. Darrat, Nardell, Ayella, Feldman, Foli/Cober (Tuesday); Puccini: "La Boheme," with M. Dorsch, Gorici, Ayella, I. Shani, Ben-Shachar, Feldman, G. Krug conducting (Wednesday in JERUSALEM).

Music

All events start at 8.30 p.m. unless stated otherwise.

Jerusalem

ISRAEL PHILHARMONIC ORCHESTRA — Subscription Concert No. 5, Series 11 — Walter Weller conducting; Ilana Yered, piano; Menahem Breiter, violin — Schubert: Symphony No. 8; Berg: Chamber Concerto; Beethoven: Symphony No. 3 — at Binyenei Ha'oomah: Sunday. Come early — traffic is heavy and parking complicated.

MUSIC AT THE UNIVERSITY — Uri Shohan, flute; David Chen, violin; Hanoch Gruenfeld, piano — works by Bach, Faure, Ravel, Brahms, Martinu — for students and lecturers, at the Wise Auditorium: Monday at 1.15 p.m.

MUSIC AT EIN KAREM — the "Young Israel Soloists" of the Music Academy — Tel Aviv University — Shalom Rosolio, cello, conducting — works by Fartos, J. Ch. Bach, Britten, Mozart, Bartok — at the Tzav Binyenei Centre, Ein Karem: Monday. Reservations: Tel. 52703 (1-4 p.m.). United Tours bus leaves King David at 7.30 p.m. Return at 8 p.m., and Mount Herzl at 8.15 p.m. For return trip assured.

ISRAEL BROADCASTING SYMPHONY ORCHESTRA — Ezra Rachlin, guest conductor; Faina Saltzman, piano — Dan Alexander-ish: Festive Overture; Grieg: Piano Concerto; Dvorak: Dance and Invocation; Kabalevsky: "Colas Breugnon" — at the Jerusalem Theatre: Tuesday.

Tel Aviv

I.P.O. — Walter Weller conducting; Ilana Yered (piano); Menahem Breuer, cello — Subscription Concert No. 5: Saturday.

MUSIC AT THE MUSEUM — Yaya Hurwitz, piano — works by J. S. Bach and Schubert; Avidom, Gilboa and Sandak: Mann Auditorium: Saturday.

I.P.O. — Walter Weller conducting — Mozart: Symphony No. 40, in G minor; Haydn: Symphony No. 7, in E — Subscription Concert No. 6: Series "C": Monday.

CHAMBER MUSIC SOCIETY — double concerto: Vivaldi, Bach, Pergolesi: organ — Gazarek, with Michael Interbery, violinist; Daniel Ainsworth, violinist; Daniel Ainsworth, violinist; Daniel Ainsworth